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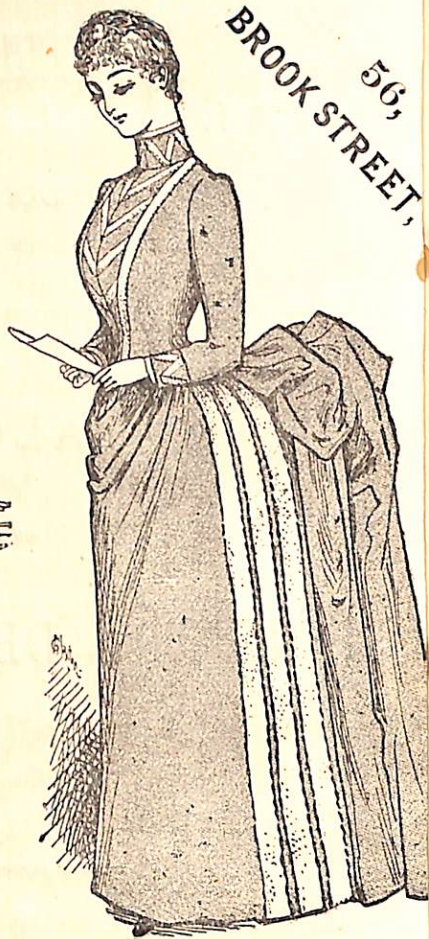
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THE ITALIAN EXHIBITION, LONDON, 1888.

Extract from the Initiatory Circular of the Director-General.

THE first exclusively American Exhibition ever held beyond the limits of the United States Territory has been so eminent a success in London this year, that it is proposed to follow up this Exhibition of the Arts, Manufactures and Products of the greatest country of the New World by an Exhibition of the Arts, Manufactures and Products of the newest Great Power of the Old World—UNITED ITALY.

International Exhibitions have done incalculable good during the 36 years which have elapsed since H.R.H. the Prince Consort inaugurated the Great Exhibition of 1851, and thereby brilliantly demonstrated that "Peace hath her victories no less renowned than War."

The good example has been followed, and the International Exhibitions which have since been held in all parts of the world have so developed every branch of Art, Industry, and Manufactures as to become confusingly extensive, and only desirable at considerable intervals of time when it is deemed expedient to mark certain epochs of progress attained. But we owe to H.R.H. the Prince of Wales, following in the footsteps of H.R.H. the Prince Consort, the happy conception of holding, yearly, the well-known *special* Exhibitions in London, with which his Royal Highness's name has been associated.

The "Fisheries" Exhibition was the first of the recent popular series. It was held at Kensington in 1883, being followed by others in 1884, 1885, and 1886, and all were most successful.

It occurred to me in 1884 that an entirely new departure in Exhibitions might be made both interesting, useful, and instructive, by organising a *National* Exhibition of one Country in the metropolis of another, for even as Justice is best served by the examination of one person at a time in the witness box, so I am of opinion that henceforth it will be wise to examine into the history and progress of one nation at a time.

The American Exhibition in London is the "new departure" referred to, and—the outcome of private initiative—it has received neither subsidy, encouragement, nor assistance of any description whatsoever, from the United States Government.

The Nineteenth Century, June, 1887, asked:—"When was ever such an Exhibition held in a foreign country, without Government assistance, by any other nation in the whole annals of the world?"

It is a natural inference that if such an Exhibition can be organised without even the moral support of the Government of the country exhibiting, a considerable improvement may be fairly anticipated when National Exhibition No. 2 takes place.

It is impossible, until the various contributions are sent in and arranged, to state in what way and to what extent each constituent of the wonderful whole which the name of Italy brings before the culti-

vated mind is to be displayed in the capital city of the modern Italians' warmest national friends and allies.

* * * * *

If I were asked what country has made the greatest progress since the International Exhibition of 1851, I should, of course, designate the United States of America, and if I were asked what country has made the second best record, I should unhesitatingly designate Italy. It is, therefore, in my opinion, in the natural sequence of events that the example set by the United States of America should next be followed by United Italy.

* * * * *

The display in every branch of Fine Arts will, I believe, be the most important ever made by Italy in a foreign country.

(Signed) JOHN R. WHITLEY.

EXECUTIVE OFFICES,
AMERICAN EXHIBITION, LONDON, S.W.
October, 1887.

ITALY.

The garden of the world,
The home of all Art yields and Nature can decree."

Byron.

The pleasant place of all festivity,
The revel of the earth, the masque of Italy."

Rogers.

ITALY, FAIR ITALY.

I.

Fair Italy, of lands the queen supreme,
On thee are lavished in outpoured profusion,
All arts, all Nature's gifts; the scholar's theme
Are thy rare, time-worn treasures; the delusion
Of Poesy thou own'st, and weav'st its dream;
Oh, what were life without such fond illusion?
Thou, like those waters whose o'erflowings bless,
Enrichest half the earth with thy most rich excess.

II.

Rich art thou in thy gorgeous palaces,
And hallowed ruins, and in pictures glowing
With tints as bright as thine own sunset is;
In statues of unfading bloom, still showing
The face and form of Beauty's witcheries;
In orange-groves, with the pomegranate, growing,
Rich in rare olive woods, Carrara fountains,
And in the promise of thy vine-clad mountains!

III.

Rich in the azure depth of thy clear sky,
And in a language, drunk by greedy ears,
With whose melody what tongue can vie?
Rich in the memories of bygone years,
Long glowing sunshine, genial south wind's sigh,
Wit, music, friendship—all that life endears;
Who that hath wandered thy luxuriance o'er,
But joys to see thee, though in dreams, once more?

Badham.



INTRODUCTION.

A MORE than ordinary interest attaches to the collection of modern Italian Pictures and Sculptures forming the Fine Art Section of the present Exhibition. Not only does it constitute the most important display of Italian art ever made in this country, but, in the opinion of experts, it may be considered the most representative collection of works of Modern Italian art brought together beyond the Alps, surpassing in this respect the Exhibitions held of late years in Paris, Vienna, Munich and Antwerp. This result may be traced entirely to the admirable system organized by the Director-General, Mr. John R. Whitley, and by the Chief Commissioner in Italy, Cav. Guglielmo Grant, who, with the aid of the Central Committee in Rome and a series of Sub-Committees at Turin, Milan, Naples, Venice, Florence, Palermo, Genoa, Modena and Paris, were thus enabled to obtain from each of these important centres a representative collection of pictures and sculpture, each Committee being entrusted with the selection of those works best fitted in their opinion to worthily fill the space severally allotted them; these Committees, it may further be mentioned in the case of Rome, Florence, Turin, Milan, and Naples, being represented by special delegates on the Hanging Committee.

Each Committee having thus separately assisted in the formation of the general collection, the division into sections according to cities has, as far as possible, been observed; for Italy, though now politically united, has still,

retained somewhat of the traditions of her glorious past when her artists were classified into almost as many schools as there were great cities. Though now-a-days the differences in the schools of modern Italian art are not marked with such distinctness as in the past, yet owing to the system of division into cities above alluded to, the observant visitor will be able to realise in the present collection the curious divergencies existing between the traditions and methods of the northern schools and those of the south. If from no other point of view, the present Exhibition offers this element of interest, that it affords a brilliant proof of the vitality of the art of modern Italy, too long left languishing under the disturbing influences of political disunion, which left but little leisure even to the intellectually-minded to pay attention to those more refined influences which essentially require an atmosphere of peace and calm to bring to maturity.

To those who love Italy—and all must love the land to which we owe so many of the refinements of modern civilisation—it is peculiarly gratifying, in the collection gathered together in the present Exhibition, to find ample evidence of the ability of modern Italian art to assert its individuality. Such a collection as the present, to quote the recently-uttered words of Sir Frederick Leighton, “calls up for us the spectacle of a people developing in absolute sincerity and directness the idiosyncrasy of its natural parts, and giving us an Art of which the outer form is the very mould and vesture of that people’s inward spirit.”

Temporarily as the present collection is destined to exist, it will have served its object if it proves to the world at large how essentially modern Italian Art is able to stand alone undisturbed by those outer influences which, till within a few years, made it but the reflex of the art of its neighbours. The plastic and æsthetic instinct of the Italians needed but a little careful direction to turn it into the right path, a path which in art will always be right where it leads in the direction of producing a purely national and independent style. Since the dying embers of the old fire flickered out at the close of the last

century, Italian art has been wavering, uncertain what path to take; now following the dictates of France; now taking those of Germany; now leaning towards the severe classicism of the French David; now inspired by the generous impulse given to modern art by the so-called Romantic school headed by Delacroix; now again following the momentarily-captivating enthusiasm of Cornelius and Overbeck, again to come under the influence of French teaching, the direction in which modern Italian art now at length promises to strike out a road for itself.

To those interested in the story of Art, the successive stages of this progress from the beginning of the century are marked by the names of artists, some few of whom, like the venerable Bertini, are still living to represent a by-gone past. But the interest of Italian Art lives in its modern exponents, and though there may be a few regretted absentees, the present collection affords an excellent and representative display of modern Italian Art, a display such as will not probably for many years be again gathered together on this side of the Channel.

Commencing with the two works graciously lent to the Exhibition from the private gallery at Capodimonte, by His Majesty the King of Italy, the noble "*Vittoria Colonna and Michelangelo*," by Jacovacci, and the scarcely less characteristic "*Charge of Bersaglieri*," by the veteran Cammarano; the twelve pictures lent by the Italian Government from the National Gallery at Rome, constitute in themselves a summary of modern Italian Art, from the sobriety and melancholy pathos of Nono's "*Refugium Peccatorum*," or Calderini's "*Winter Sadness*," to the dazzling brilliancy and thoroughly modern spirit which pervades such canvases as Ciardi's "*Harvest*," Simi's "*Riflesso*," or Dall'Orto's "*Alpine Scenery*."

But in addition to this representative collection composed of pictures lent by His Majesty the King of Italy, and the Italian Government, Italian Art is represented in the remaining galleries of the Fine Art Section by more than a thousand other works of more or less importance.

The qualities of the school of Turin and Genoa are

generously displayed in the several rooms devoted to the works of their artists, among whom the works of Calderini, Gilardi, Stratta, Delleani, will immediately be recognised.

The modern school of Florence is no less ably represented in the works which fill the several rooms allotted to the Florentine Committee. Ferroni's pathetic canvas, "Before the Squall," if not one of his finest works, is at least stamped with his peculiar style, one slightly resembling the French Breton. By its side the picture contributed by Fattori gives another key-note of the modern Florentine school in its other phases, ably represented in this collection by the works of Francesco Vineia.

The modern Milanese school is represented by a number of most characteristic works, sufficient both in quantity and quality to prove the marked individuality of the artists of the great northern capital. To the English public the works of Morbelli and Segantini should prove of no small interest, as the creation of a new school of what is now-a-days so much misunderstood as "impressionism." Whatever may be the criticisms to which the works of these artists are open, here at least we have the genuine expression of the painter, the "impression" of the scene which presented itself to his eye as he sat down, brush in hand, to transfer to his canvas his impression of nature. Approached in the spirit of prejudice which too often influences us all in our appreciation of works of Art, it is not difficult to imagine that the works displayed in the several rooms devoted to the Milanese artists will meet with some degree of severe criticism on the part of the English visitors, but, judged from the standpoint of genuine Art, these twenty or thirty canvases are worthy of much reverence if only on the score of the genuine and unborrowed individuality with which they are stamped. To the lovers of the older and less aggressive school the rooms set aside to the Milanese, however, offer not a few admirable specimens in the work of the late lamented Cremona, Armenise, and Formis.

The rooms adjoining, contain chiefly the works of Italians residing in London, or the works of English painters repre-

senting Italian scenes. Miss Clara Montalba's "St Mark's" will be immediately remarked, as also Mrs. Starr's admirable works, and not a few other excellent pictures which the exigencies of this brief notice do not permit of mentioning.

The room adjoining, contains chiefly the pictures contributed by Italian artists residing in Paris. Among them stand foremost the three exquisite pictures by Pasini. A word is due to the contributions of Rossi, Monteverde and Pittara.

An interesting room is that devoted to the work of the members of the Roman "Società in Artè Libertas," the President of which, Giovanni Costa, is represented by three works.

The equestrian portrait of the Prince of Naples, by Count Rossi-Scotti Lemmo occupies a post of honour, a similar distinction being accorded to the same painter's "Battle of San Martino." All the other members of the Società are ably represented; Formilli, Onorato Carlandi, the veteran Prof. Castelli, Alessandro Morani, Pontecorvo, Cabianca, Raggio, Pazzini, Enrico Coleman, and Ricci.

An interesting terra-cotta bust of Savanarola by the late lamented sculptor Bastianini (lent by Sir Frederick Leighton, Bart., P.R.A.) occupies the centre of the room.

In the further portion of the Fine Art Section the Committees of Rome, Venice and Naples are well represented. To the Roman school belongs the admirable portrait on horseback of the King, by De Sanctis, who also contributes a charming portrait of the Queen Margherita and an interesting historical scene—the presentation to his people of the little Prince Emmanuele Filiberto. The painters Attanasio, Cervi, Vertunni, Zasso, Tiratelli, Erulo Eruli, Baccani and Tancredi are all ably represented.

To the Roman school belongs the important series of pictures exhibited in a special room by Prof. Sciuti whose two large classical canvases, one representing the Battle of Imera, a scene taken from Herodotus, the other "The Second Foundation of Rome," a scene taken from Plutarch's Life of Camillus, constitute in themselves one of the principal attractions of the present exhibition.

The room devoted to the works of the Neapolitan school is more than interesting, as here a note of distinct individuality is struck, an individuality indeed which, from the first revival of modern art in Italy, marked the creations of the artists living on the classic slopes of Vesuvius. To more than hastily refer to the work of Sig. Tedesco, whose Pythagorean allegory worthily occupies the centre of the room, is beyond the possibilities of the present brief notice. The Neapolitan school is however in addition well represented by artists such as Leto, Altamura, and Denza.

In water-colours it must be confessed that the present collection is somewhat deficient; still in the room assigned to their display will be found a few admirable works by Calderini, Bompiani and Carlo Ferrari. In the same room deserves particular mention the interesting perspective study by Prof. Angelini of St. Peter's, a work which in Rome is regarded very highly.

Of the sculpture it may justly be said that never before has so large and representative a display of Italian Art been presented to the British public. From the noble works of Ettore Ferrari, whose statue of "Ovid" looks down with placid calm on the visitors beneath, flanked by the same artist's group, *Cum Spartaco pugnabit*, and the fragment of the "Venezia" (unfortunately broken in transit); from the two colossal figures of Raphael and Michelangelo by the late Warrington Wood; from the graceful and colossal figure of the "Genius of the Arts," designed by Cencetti, for the façade of the National Gallery at Rome, and a striking group of "Germanicus," by Jerace, down to the clever little statuettes in bronze and marble which fill every corner of the gallery, the plastic Art of Italy is admirably represented. In a collection so numerous and representative as the present, it seems indeed invidious to mention names, but no disagreement of opinion can exist as to the masterly character of Monteverde's group of "Jenner," occupying justly the place of honour in the centre of the semi-circle which closes the sculpture gallery. Round this are grouped the works of artists, who, like Trabacchi, Jerace, Tabacchi, Andreoni, Fantacchiotti, Fabrucci, Altini, Barbella and Focardi

worthily represent the modern school of Italian sculpture, which if in some cases it be open to criticism on the score of its realism, is redeemed by the classic and noble character of such creations as those above referred to, by Ferrari, Jerace and Monteverde.

In closing this brief and necessarily imperfect sketch of a collection of works of Art numbering more than a thousand pictures and over three hundred and fifty sculptures, a word is due to those to whose energy, perseverance and generosity Italy and the British public owe so satisfactory a result, the skilful combination of intelligence and capital. That a collection of such interest should have been gathered together by private initiative, speaks volumes for the energy and the directing power employed ; something, therefore, of more than a common-place expression of praise is due to the Director-General, and those whom his judgment has appointed to assist him in Italy and in England.

Temporary in character though this Exhibition may be, destined in a few short months to be dispersed to the four winds, its memory will long live, and serve to still further knit together in one common effort towards progress in Art, culture, and refinement the people of England and Italy. Across the Alps Britannia and Italia shake hands in token of a friendship which it is sincerely to be hoped no circumstances will ever arise to impair.

24th May, 1888.

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CONTENTS.

	PAGE.
Patrons, &c.	iii
Committees	iii to xi
Executive Officers	vi
Extract from the Initiatory Circular	xii
Introduction	xiv

FINE ART DEPARTMENT:—

Pictures	I
Water Colours and Etchings	35
Sculpture	41
Index	54

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- 1 Vittoria Colonna and Michael Angelo *Jacovacci, Francesco*
Lent by H.M. THE KING OF ITALY.
- 2 Charge of Bersaglieri *Cammarano, Michele*
Lent by H.M. THE KING OF ITALY.
- 3 La Piazza di S. Marco, Venice *Carcano, Filippo*
Lent by THE ITALIAN GOVERNMENT, from the Galleria Nazionale di Arte Moderna.

- 4 Forest of Fontainebleau *Palizzi, Giuseppe*
Lent by THE ITALIAN GOVERNMENT, from the Galleria Nazionale
di Arte Moderna.
- 5 "Refugium Peccatorum" *Nono, Luigi*
Lent by THE ITALIAN GOVERNMENT, from the Galleria Nazionale
di Arte Moderna.
- 6 Messidoro *Ciardi, Guglielmo*
Lent by THE ITALIAN GOVERNMENT, from the Galleria Nazionale
di Arte Moderna.
- 7 The Chestnut Harvest *Boggiani, Guido*
Lent by THE ITALIAN GOVERNMENT, from the Galleria Nazionale
di Arte Moderna.
- 8 Winter *Calderini, Marco*
Lent by THE ITALIAN GOVERNMENT, from the Galleria Nazionale
di Arte Moderna.
- 9 Dancing Girls *Filadelfo, Simi*
Lent by THE ITALIAN GOVERNMENT, from the Galleria Nazionale
di Arte Moderna.
- 10 The Railway Whistle *Tommasi, Adolfo*
Lent by THE ITALIAN GOVERNMENT, from the Galleria Nazionale
di Arte Moderna.
- 11 Alpine Scenery *Dall'Orto, Alberto*
Lent by THE ITALIAN GOVERNMENT, from the Galleria Nazionale
di Arte Moderna.
- 12 The Flight of Pope Eugenio IV. *Joris, Pio*
Lent by THE ITALIAN GOVERNMENT, from the Galleria Nazionale
di Arte Moderna.
- 13 Scene in Naples *Caprile, Vincenzo*
Lent by THE ITALIAN GOVERNMENT, from the Galleria Nazionale
di Arte Moderna.
- 14 Poor Man's Carnival *Stratta, C.*
- 15 News *Gilardi, P. C.*
- 16 Canal in Venice *Bottero, G.*
- 17 "Il Segretario Galante" *Cosola, D.*
- 18 Valdieri *Perratone-Armandi, G.*

19	"Fior di Terra"	Melano, M.
20	A Good Joke	Gilardi, P. C.
21	The Winnower	Melchiori, A.
22	Lago Maggiore	Bertea, Ernesto
23	Adoration	Garino, C.
24	Rest	Cosola, D.
25	Punishment	Gilardi, P. C.
26	Pain	Grassi, Serafino
27	"On the Track"	Turletti, C.
28	In the Mountains	Galateri, Filiberto
29	"Conoscenti"	Cavalleri, V.
30	Family Cares	Pasquini, R.
31	Study from Nature	Delleani, L.
32	Study from Nature	Delleani, L.
33	New Times and Old Times	Delleani, L.
34	In Piedmont	Galateri, A.
35	A Congress	Cavalleri, V.
36	Cattle Watering	Pochintesta, E.
37	Study from Nature	Delleani, L.
38	Study from Nature	Delleani, L.
39	"Christmas in the Cloister"	Turletti, C.
40	Grief and Consolation	Borgna, Miss R.
41	Val di Susa	Calderini, M.
42	"Sheep"	Garino, A.
43	Peasant Girl	Baynes, G.
44	Autumn	Garino, A.
45	Study	Ricci, G.
46	A Peasant Girl from Chiomonti	Cavalleri, V.
47	A Ray of Sunshine	Grassi, S.
48	In the Apennines	Pochintesta, E.

102	Entering Italy by the Valley of the Susa	<i>Biecarro, Carlo Felice</i>
103	Al lido	<i>Cantu, Luigi</i>
103bis	Flowers	<i>Barzanti</i>
103ter	„	„
104	At the Outposts	<i>Rodella, O.</i>
105	Halt of Bersagliere	<i>Calderini, M.</i>
106	A Victim of the Cloister	<i>Sereno, Cost.</i>
107	Mountain Shepherd	<i>Rossi, A.</i>
108	Cambach at Macugnaga	<i>Galateri, Filiberto</i>
109	The Valley d'Aosta	<i>Camino, G.</i>
110	The End of the Ball	<i>Carpanetto, G. B.</i>
111	Lago Maggiore	<i>Barbavara, C.</i>
112	The Light-Ship	<i>Luxoro, A.</i>
113	From the Hills	<i>Garino, A.</i>
114	Grand Canal at Venice	<i>Gays, E.</i>
115	A Snowstorm	<i>Pricea, Prospero</i>
116	Arab Encampment	<i>Bauduc, Cerruto</i>
117	The Storm	<i>Camino, G.</i>
118	Ricorsi Montanino	<i>Grosso, A.</i>
119	In Liguria	<i>Lavini, G.</i>
120	Campertogno	<i>Chessa, Carlo</i>
121	La Sesia at Campertogno	<i>Chessa, Carlo</i>
122	Study	<i>Lavini, G.</i>
123	Venetian Scene	<i>Zara</i>
124	In Piedmont	<i>Galateri, Filiberto</i>
125	The Palace of the Cæsars, Rome	<i>Zara</i>
126	Arab Fantasia	<i>Bauduc, Cerruto</i>
127	“Bon jour, mon vieil ami”	<i>Cavala, Giuseppe</i>
128	Leaves	<i>Cavalia, Teresa</i>

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| 129 | Visit to the Convent | <i>Grassi, Serafino</i> |
| 130 | Waterfall at Lis | <i>Bauduc, Cerruti</i> |
| 131 | S. Lazzaro degli Armeni (Venice) | <i>Fossi-Pianigiani, A.</i> |
| 132 | Brother and Sister | <i>Follini, C.</i> |
| 133 | Study | <i>Reycend</i> |
| 134 | Spring | <i>Carpanetto</i> |
| 135 | Canal Grande (Venice) | <i>Lavini, G.</i> |
| 136 | Under the Oaks | <i>Bauduc, Cerruto</i> |
| 137 | Farmyard Scene | <i>Cecconi</i> |
| 138 | Marine | <i>Valle, G. B.</i> |
| 139 | The Pleasures of Old Age | <i>Cecchi</i> |
| 140 | Contrasted Love | <i>Sereno</i> |
| 141 | Abruzzi Peasant Girl | <i>Celommi</i> |
| 142 | Il Chilo | <i>Sereno</i> |
| 143 | Peasant of the Abruzzi | <i>Celommi</i> |
| 144 | Interior of the Church of Marcheta | <i>Canova</i> |
| 145 | Study | <i>Garino, Carlo</i> |
| 146 | Still Life—Pheasant and Wild Duck | <i>Meucci, M.</i> |
| 147 | The Fair | <i>Bauduc, Cerruti</i> |
| 148 | A Question of Dispute | <i>Barberis, C.</i> |
| 149 | The Morning | <i>Bellandi, Ernesto</i> |
| | Encaustic painting for ceiling decoration. | |
| 150 | Eighteenth Century Interior | <i>Barbaglia</i> |
| 151 | Arab Explorers | <i>Bauduc, Cerruto</i> |
| 152 | Obligatory Hospitality | <i>Ghione, Celestino</i> |
| 153 | On Guard | <i>Sommati, Giulio</i> |
| 154 | A Study in Tuscany | <i>Gioli, Francesco</i> |
| 155 | "Hot Chestnuts" | <i>Lessi</i> |
| 156 | Landscape | <i>Bauduc, Cerruto</i> |
| 157 | After the Shower | " |

158	Environs of Turin	<i>Segre, David</i>
159	St. Luke	<i>Ranzotti, Emanuele</i>
160	Near Spezia in March	<i>Valle, T.</i>
161	Environs of Pinerolo	<i>Bauduc, Cerruto</i>
162	Outside St. Mark's	<i>Vianello, C.</i>
163	Autumn	<i>Carpanetto</i>
164	"The Music of the Spheres"	<i>Sinaglia, V.</i>
165	Tick Tack !	<i>Cej, C.</i>
166	Family Scene	<i>Rinaldi</i>
167	Switzerland	<i>Agostini, G.</i>
168	Landscape	<i>Chicco, A.</i>
169	To the God Pan	<i>Bellandi, Ernesto</i>
170	The Pet Hen	<i>Torrini, E.</i>
171	A New Recluse	<i>Robba, Giovanni</i>
172	Old Friends	<i>Torrini, E.</i>
173	Environs of Pinerolo	<i>Bauduc, Cerruto</i>
173 ^{bis}	Anniviers	<i>Banzutti, E.</i>
174	The Albergo Lapierre (Gressoney)	"
175	Flattery	<i>Torrini</i>
176	Will she come ?	<i>Rapetti</i>
177	Still Life	<i>Meucci, Michele</i>
178	Marine	<i>Rapetti</i>
179	Monte Castellano, Spezia	<i>Valle, G. B.</i>
180	Study	<i>Delleani, L.</i>
181	Ponte Sturla	<i>Bauduc, Cerruti</i>
182	Boccadase (Riviera di Genova)	"
183	Landscape	<i>Ignoto</i>
184	Going to the Wine-seller	<i>Cej, C.</i>
185	On the Venetian Lagoons	<i>Albj</i>
186	Landscape	<i>Barzanti</i>

187	Happiness	<i>Barberis</i>
188	Venetian Flower Girls	<i>Raymond</i>
189	Marine	<i>Valle, G. B.</i>
190	Roman Girl	<i>Barbaglia</i>
191	Scene in Switzerland	<i>Banzatti, E.</i>
192	"Jus primae noctis"	<i>Ferragutti</i>
193	Love and Desire	<i>Dumini, Adolfo</i>
194	In the Mountains	<i>Galateri</i>
195	Environs of Gioveno	<i>Bauduc, Cerruti</i>
196	"Stopped"	<i>Rinaldi</i>
197	"Golgotha"	<i>Raymond</i>
198	"Salve Viator"	<i>Dumini, Adolfo</i>
199	Marine	<i>Valle, G. B.</i>
200	The Printseller	<i>Orfei, O.</i>
201	The Viaticum	<i>Gioli, Francesco</i>
202	Catching Wild Horses in the Maremma	<i>Origo Clemente</i>
203	The Visit to the Nurse	<i>Torrini, P.</i>
204	Return from the Fields	<i>Cannicci</i>
205	Fishing Boat about to Start	<i>Bradley, J. H.</i>
206	Study	<i>Gioli, Francesco</i>
207	A Tender Adieu	<i>Ricci, Pio</i>
208	At the Giudecca	<i>Bradley, J. H.</i>
209	Buffaloes of the Roman Campagna	<i>Raggio</i>
210	The Maremma Toscana	<i>Gioli, L.</i>
211	The Cavalier	<i>Conti, Tito</i>
212	The Gardener's Daughter	<i>Vinea, F.</i>
213	Chioggia	<i>Ciardi</i>
214	Play	<i>Milesi, A.</i>
215	Coaxing	<i>Bechi</i>
216	Gathering Wild Flowers	<i>Vinea, F.</i>

217	Making it Up	Ricci, Pio
218	Before the Squall	Ferroni, E.
219	Vedettes (Italian Cavalry)	Origo, Clemente
220	Nymphs and Satyrs	Sorbi, R.
221	The Souvenir	Calosci, Arturo
222	Unruly Models	Lemmi, Angelo
223	The Mandoline Player	Gordigiani, Michele
224	Words of Love	Bedini, P.
225	The Giudecca	Fragiacomo
226	Le Macchiajole	Fattori, Giovanni
227	Musketeer	Ussi, Stefano
228	Sunset at Venice	Bradley, J. H.
229	Repose	Bensa, S.
230	The Last Leaves	Fossi-Piangiani, A.
231	A Warm Afternoon (Lagune of Venice)	Bradley, J. H.
232	S. Celso (Milan)	Segantini, Giovanni
233	Modern Etruscan Girl	Gioli, Francesco
234	The Pleasures of Childhood	Todaro, Vincenzo
235	The Appian Way	Induno, Gerolamo
236	A Cosy Couple	Glisenti, A.
237	Before the Fight	Calosci Arturo
238	At Daybreak	Trionfi Emanuele
239	In his Studio	Vianello
240	The Return of the Mothers	Gioli, Luigi
241	Wild Boar and Deer	Costa, Oreste
242	The Flower Market (Florence)	Bradley, J. H.
243	Youth and Age	Torrini, P.
244	A Morass near Naples	Ciardi
245	Youth and Age	Ribossi, A.
246	Seduction	Landini, Andrea

247	The Letter	<i>Landucci, M.</i>
248	In April (S. Rossore)	<i>Gioli, F.</i>
249	Venice from Campalto	<i>Ciardi</i>
250	The Country Painter	<i>Ricci, A.</i>
251	Study	<i>Faldi, Arturo</i>
252	La sala dell Iliade (Galleria Palatina)	<i>Dumini, Adolfo</i>
253	Jealousy	<i>Faldi, Arturo</i>
253	<i>bis</i> Study	<i>Guida, G.</i>
254	Drought	<i>Cannicci, N.</i>
255	Big Thieves and Little Thieves	<i>Glisente, A.</i>
256	Florence from Rovezzano	<i>Agostini, G.</i>
257	Cenciajole of Leghorn	<i>Cecconi, E.</i>
258	A Quiet Afternoon on the Lagoon	<i>Ciardi</i>
259	Twilight	<i>Gioli, L.</i>
260	Waiting for the Artist	<i>Dumini, Adolfo</i>
261	Cattle	<i>Vinea, Francesco</i>
262	In the Garden	<i>Rossi, A.</i>
263	Flowers	<i>Bouvier, P.</i>
264	Study	<i>Viani d'Ovrano</i>
265	Philemon and Baucus	<i>Bouvier, P.</i>
266	Peasants	<i>Poma, S.</i>
267	The Prisoner's Crumbs	<i>Bouvier, P.</i>
268	Study	<i>Viani d'Ovrano</i>
269	Lovers' Quarrel	<i>Guzzardi</i>
270	A Game of Chess	<i>Mussini, L.</i>

[The scene represents a historic chess-duel held in the presence of Philip II. of Spain, between Leonarda da Cutro, the Champion of Italy, and Ruy Gomez, the Champion of Spain. See Salvio.]

271	Study	<i>Viani d'Ovrano</i>
272	Landscape	<i>Pizzi, C.</i>

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| 273 | "Locus olim publicae Veneri
damnatus nunc". | Magistretti, E. |
| 274 | On the Lagoon | Steffani, L. |
| 275 | Landscape | Bisi, Fulvia |
| 276 | Study | Viani d'Ovrano |
| 277 | A Last Salute | Rossi, A. |
| 278 | Study | Viani d'Ovrano |
| 279 | " | Delleani, L. |
| 280 | " | " |
| 281 | " | " |
| 282 | " | Viani d'Ovrano |
| 283 | Driving Horses in the
Maremma | Auteri Marazzani, S. |
| 284 | Portrait of Walter Severn, Esq.,
President of the Dudley
Society, &c. | Barzaghi, Cattaneo |
| 285 | Valley of Gressoney | Cerruto, Bandu: |
| 286 | A Group of Studies | Delleani, L. |
| 287 | | |
| 288 | | |
| 289 | | |
| 290 | | |
| 291 | Study. | Viani d'Ovrano |
| 292 | | |
| 293 | Study. | Viani d'Ovrano |
| 294 | | |
| 295 | Those who love me follow me. | Guida, Gio |
| 296 | Scene in Cairo | Todeschini |
| 297 | "Rose". | Barzanti |
| 297bis | Grandmother's Ghost Story | Zampughi |
| 298 | | Grosso, A. |

299	}	Study	<i>Delleani, L.</i>
300			
301		The Harvest of the Sea	<i>Guiliano, B.</i>
302		Study	<i>Viani d'Ovrano</i>
303		„	<i>Delleani, L.</i>
304			<i>Guzzardi</i>
305		Study	<i>Delleani</i>
306		Study of a Horse's Head	<i>Origo, C.</i>
307		Regina Angelorum, ora pro nobis	<i>Pestellini, E.</i>
308		Orphans	<i>Giuliano, B.</i>
309		“Contadina,” Peasant Girl	<i>Fabbi, F.</i>
310		Study	<i>Delleani, L.</i>
311		„	<i>Viani d'Ovrano</i>
312		Afternoon Tea	<i>Borzino, Oliva</i>
313		Oysters	<i>Steffani, L.</i>
314		In Time of Peace	<i>Induno Gerolamo</i>
315		Maternal Complacency	„
316		Landscape	<i>Dall'Orto, Uberto</i>
317		A Flitting	<i>Induno Gerolamo</i>
318		Belgirate (Como)	„
319		Portrait of G. Garibaldi	<i>Colombo, V.</i>
320		Brianza	<i>Spresafico, E.</i>
321		Study	„
322		Grief	„
323		Still Life	<i>Cairati Gerolamo</i>
324		Still Life	„
325		Venice. On the Canal Grande	<i>Formis</i>
326		Venice. La Giudecca	„
327		Venice. La Riva dei Schiaroni	„
328		Marine Studies	<i>Mariani Pompeo</i>

329	Isola di San Lazzaro, Venice	<i>Sartori Gius</i>
330	Marine Studies	<i>Mariani Pompeo</i>
331	Marine Studies	"
332	Marine Studies	<i>Sartori Gius</i>
333	Grapes	<i>Ferragutti, Adolfo</i>
334	Moonlight. Genoa	<i>Mariani Pompeo</i>
335	Solitude	"
336	Venice	<i>Sartori Giuseppe</i>
337	The Wood	<i>Mariani Pompeo</i>
338	Venice	<i>Sartori Giuseppe</i>
339	Marine	<i>Mariani Pompeo</i>
340	The Wave	"
341	Grapes	<i>Ferragutti, Adolfo</i>
342	The Wood	<i>Mariani Pompeo</i>
343	Grapes	<i>Ferragutti, Adolfo</i>
344	Scene in Morocco	<i>Brambilla, Prof.</i>
345	Maternal Love	<i>Acchini Angelo</i>
346	Grapes	<i>Sottocornola Giovanni</i>
347	Grapes	"
348	Rest on the Lake	<i>Borsa Emilio</i>
349	In the Alps	<i>Dall'Orto, Alberto</i>
350	Pallanza	"
351	In the Convent	<i>Conconi Luigi</i>
352	The Return from Mass	<i>Dovera Achille</i>
353	The Return from the Castle	"
354	Carver's Shop in Cairo	<i>Fornara, Sallustio</i>
355	"Macchietta"	<i>Conconi, Luigi</i>
356	Still Life	<i>Cairati, Gerolamo</i>
357	In the Kitchen	<i>Zannoni, G.</i>
358	"Grandmother's Out"	"

359	Marghenta—Italiana	<i>Bianchi, Mose</i>
360	"Romanza"	"
361	Sotto Portico alla Giudecca, Venice	<i>Sartori, Gius.</i>
362	Landscape	<i>Baregfi</i>
363	Rio S. Rocco	<i>Sartori, Giuse</i>
364	Japanese Costume	<i>Pagliano Eleuterio</i>
365	A Fable from Æsop	<i>Mariani Pompeo</i>

COLLECTION GRUBICY, MILAN.

366	Autumn	<i>Tominetti, A.</i>
367	Returning from the Fields	"
368	Evening	"
369	Autumn—Chestnut Trees	"
370	Winter at Miagzina	"
371	A Rainy Day	"
372	The Chestnut Harvest	"
373	A Dale	"
374	The Viaticum	<i>Morbelli Angelo</i>
375	Portrait	<i>Ranzoni Daniele</i>
376	Smiles	<i>Cremona Tranquillo</i>
377	A Piquant Conversation	"
Water-Colour lent by J. S. FORBES, Esq.		
378	A Mother's Love	"
379	The Love-Child	"
380	"Le page boudeur"	"
381	The Work of the Day ended	<i>Giani, Giovanni</i>
382	Labourer (Fusain)	<i>Segantini</i>
383	Soup Kitchens	<i>Pusterla, Attilio</i>

384	A Hero (Study)	Segantini, G.
385	Girls at the Fountain (Pastel)	"
386	At the Spring (Pastel)	"
387	Shepherdess	"
388	Cow-house in Lombardy	Morbelli Angelo
389	A Stable (Study)	"
390	Ave Maria	Segantini, G.
391	A Study in Light and Shade (study)	"
392	The Choir of the Monasterio Maggiore in Milan	Morbelli Angelo
393	Fatal Dawn	"
394	May (Water colour Drawing)	Segantini, G.
395	The Drinking Trough	"
396	Herd Moving—Moonlight (drawing)	"
397	Winter at Savogrim, Canton Grisons	"
398	Return to the Fold (Drawing).	"
399	Drawing Water (Pastel)	"
400	Twilight	"
401	Shearing (Drawing)	"
402	Ploughing (Landscape, Canton Grisons)	"
403	Vegetables	"
404	Mushrooms	"
405	Tethered (Drawing)	"
406	My Models (A Scene by Lamp Light)	"
407	Autumn Sun (at Savogrim, Canton Grisons)	"
408	Autumn (Drawing)	"
409	Pifferaro (Sketch)	"
410	Noon (Drawing)	"
411	Canal Grande (Venice)	"
412	Palazzo Rezzonico (Venice)	Cressini, C.

413	Study of Girl's Head	<i>Borzini Elda</i>
414	Country Fête	<i>Armenise Raffaele</i>
415	Old Nurses' Tales	<i>Borzino Leopoldina</i>
416	Home	<i>Bartezago Enrico</i>
417	Geese (old)	"
418	Music (old)	"
419	A Street in Tetuan	<i>Fornaro Sallustio</i>
420	A Moorish Market in Marocco (old)	"
421	A Child's Procession	<i>Bartezago Enrico</i>
422	Landscape	<i>Tom</i>
423	"	"
424	Merite Generoso	<i>Vela Spartaco</i>
425	The Roman Forum	<i>Van Elven Tetar</i>
426	Venice (Riva Schiaveni (old)	"
427	" (St. Onorato)	"
428	The Certosa at Parva	<i>Burlando, Prof. Luigi</i>
429	"Mother—Why are you crying?"	<i>Vegetti, E.</i>
430	Study	<i>Gradi Napoleone</i>
431	Milan in December	<i>Burlando, Prof. L.</i>
432	Between two Brushfuls	<i>Gradi Napoleone</i>
433	Four Small Landscapes	<i>Gvecchi</i>
434	Felo de se	<i>Morbelti</i>
435	The Milan Station	"
436	A Pall Mall Gazette Subject	"
437	Bowls (Sunday Morning in Lombardy)	"
438	A Wood (Study)	"
439	The End (the Trivulzio Charitable Institute in Milan)	"
440	Cleopatra	"
441	Intemperance	"

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| 442 | Head of an Old Man (Study) | <i>Morbelli</i> |
| 443 | Gypsies' Huts | <i>Guastalla Roberts</i> |
| 444 | Game of Dice | <i>De Tommasse, Publio</i> |
| 445 | David with Head of Goliath before Saul. | <i>Starr-Canziani, Louisa</i> |
| 446 | The Old Dog | <i>Guastalla Roberts</i> |
| 447 | Portrait of Mrs. Heek | <i>Gabrielli, G.</i> |
| 448 | Brown Study | <i>Mangilli, Ada</i> |
| 449 | Marine | <i>Berti Guglielmo</i> |
| 450 | The Duomo of Verona | <i>Spaventi Marco</i> |
| 451 | Undine | <i>Starr-Canziani, Louisa</i> |
| 452 | Children at Play | <i>Gioli, F.</i> |
| 453 | Venice | <i>Tonellato Vittorio</i> |
| 454 | Cottage Interior | <i>Santoro Raffaello</i> |
| 455 | The First Child | <i>Brunery, Francesco</i> |
| 456 | Venetian Costume | <i>Marchiori Domenico</i> |
| 457 | The Bridge of Love | <i>Brunery Francesco</i> |
| 458 | Piazza S. Marco under Water | <i>Montalba, Clara</i> |
| 459 | The Andalusia | <i>Brunery Francesco</i> |
| 460 | The Covey | " |
| 461 | A Cup of Coffee | <i>Ignoto</i> |
| 462 | Samson and Dalila | <i>Marinelli, V.</i> |
| 463 | Il Cantastone | <i>Joris, Pio</i> |
| 464 | "La Source" | <i>Brunery Francesco</i> |
| 465 | Alpine Scenery | <i>Micocci Giuseppe</i> |
| 466 | Game of Draughts | <i>Gianani</i> |
| 467 | Alpine Scenery | <i>Micocci Giuseppe</i> |
| 468 | Portraits of the King and Queen of Italy
with the Prince of Naples | <i>Desanges, Chevalier, L.</i> |
| 469 | The Strahlhorn | <i>Micocci Giuseppe</i> |

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| 470 | The Jumeaux of Valtourmanche | <i>Micocci Giuseppe</i> |
| 471 | The Mischabel from Staffel Alp | " |
| 472 | Alpine Scenery | " |
| 473 | Idalia | <i>Starr-Canziani, Louisa</i> |
| 474 | Boy's Head | <i>Ranzotto Arnoldo</i> |
| 475 | A Visit to the Italian Court at the South
Kensington Museum | <i>Ciardello Michele</i> |
| 476 | The Seine near Paris | <i>Pittara, C.</i> |
| 477 | Villa Doria | <i>Corbett, M. R.</i> |
| 478 | In the Mountains | <i>De Steffani Vincenzo</i> |
| 479 | From the Leonessa | <i>Corbett, M. R.</i> |
| 480 | A Rehearsal | <i>Romoli</i> |
| 481 | Bacchante | <i>Mangilli, Ada</i> |
| 482 | The Model | <i>Nani Napoleone</i> |
| 483 | Sappho | <i>Molinari Guido</i> |
| 484 | Reapers | <i>Facioli, Raffaello</i> |
| 485 | Washerwomen | <i>Ascenzi, Pietro</i> |
| 486 | Ariadne | <i>Starr-Canziani, Louisa</i> |
| 487 | Landscape | <i>Sassi</i> |
| 488 | Landscape | <i>Vighi Gerolamo</i> |
| 489 | Galleys going to the Levant | <i>Ragoni, A.</i> |
| 490 | Hortensia | <i>Marchiori, Ferruccio</i> |
| 491 | A Little Dreamer | <i>Starr-Canziani, Louisa</i> |
| 492 | Spinning | <i>Verdura, L.</i> |
| 493 | Still Life | <i>Ignoto</i> |
| 494 | Portrait of a Lady | <i>Gabrielli, G.</i> |
| 495 | A Message of Love | <i>Novo, Stefano</i> |
| 496 | Fruit | <i>Ascenzi, Pietro</i> |
| 497 | Flowers for the Dinner Table | <i>Cobianchi Igioni</i> |
| 498 | The Channel | <i>Ancilotto, T.</i> |

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| 499 | Old Normandy Fisherwoman | | <i>Vianelli, A.</i> |
| 500 | With the Nurses | | <i>Favretto, G.</i> |
| 501 | Pau | | <i>Ricci, F.</i> |
| 502 | A Sinner | | <i>Nogaro, Carlo</i> |
| 503 | The Flower Girl | | <i>Cobianchi, Ignio</i> |
| 504 | Un Livre de Messe | | <i>Detti, Cesare</i> |
| 505 | In Villegiatura | | <i>Pittara, Carlo</i> |
| 506 | Landscape | | <i>Monteverde, Filippo</i> |
| 507 | Portrait of Adele Rossi, of the Empire
Theatre, London | | <i>Musitano, Alfredo</i> |
| 508 | Convent Scene | | <i>Faustini</i> |
| 509 | The Right of Way | | <i>Ferraguti, Annibale</i> |
| 510 | Interior | | <i>Carrelli, Clementina</i> |
| 511 | Portrait of Captain Hamley | | <i>Orselli, Aristodemo</i> |
| 512 | Portrait of Captain Webb | | " |
| 513 | The Pedlar | | <i>Innocenti</i> |
| 514 | Confession | | <i>Ascenzi, Pietro</i> |
| 515 | An Interior | | <i>Corelli, Clementini</i> |
| 516 | On the Alps | | <i>Pittara, Carlo</i> |
| 517 | Portrait of the late Professor Warrington
Wood | | <i>Bompiani, Rob.</i> |
| 518 | Cavalier | | <i>Caccielli</i> |
| 519 | Venice | | <i>Ignoto</i> |
| 520 | The Armenian Convent, Venice | | <i>Montalba, Hilda</i> |
| 521 | Among the Vines | | <i>Gioli</i> |
| 522 | Hawking in the East | | <i>Pasini, Comm. A.</i> |
| 523 | Meditation | | <i>Ascenzi, Ettore</i> |
| 524 | An 18th Century Venetian Scene | | <i>Rossi, L.</i> |
| 525 | Study of a Head | | <i>Bialetti, Federico</i> |
| 526 | Canal Grande, Venice | | <i>Pasini, Com. Alberto</i> |

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- 527 Sotto il Portico dei Santi Apostoli,
 Venice *Pasini, Com. Alberto*
- 528 Turkish Woman *Simonetti, Alberto*
- 529 At Play
- 530 Portrait *Prosperi, L.*
- 531 Les Bords de l'Aisre *Rossano, Federico*
- 532 Watering Cattle *Pittara, Carlo*
- 533 A Smile *Pollak*
- 534 "Love in Her Eyessits Dreaming" *Starr-Canziani, Louisa*
- 535 Study *Shiffe, Ezio*
- 536 A Little Contrabandist *Ancilotti, Torello.*
- 538 The Village School *Gatti, Oreste*
- 539 Still Life *Monteverde, Fillippo*
- 540 Mountain Scene *Nogaro, Carlo*
- 541 Venetian Onion Seller *Montalba, Hilda*
- 542 Cow *Monteverde, Fillippo*
- 543 At St. Ouen *De Tivoli, S.*
- 544 Love-making *Zonaro, F.*
- 545 Exterior of a Church in Naples during
 the Exhibition of Relics *De Nigris*
- 546 Portrait of John R. Whitley, Esq.,
 Director-General of the Italian Exhibition *Pappacena*
- 547 Stone Pines *Contini*
- 548 Coming from the Well *Zonaro, F.*
- 549 Bull *Monteverde, Fillippo*
- 550 Spanish Study *De Sanctis, G.*
- 551 Oriental Fête *Rota, Giovanni*
- 552 Noon *Bruzzi, S.*
- 553 Acrobats crossing the Simplon *De Franceschi*
- 554 Landscape *Monteverde, Filippo*

SOCIETÀ IN ARTE LIBERTAS.

555	River Farfa Sabina	Formilli, Cesare
556	Pig Sty	Carlandi, Onorato
557	The Circean Cape	"
558	The Mentana Prisoners	"
559	Aurora	"
560	Mourning on the Sabine Hills	Formilli, Cesare
561	The Tiber	Carlandi, Onorato
562	The Shadow of the Cypresses	"
563	Marine	Castelli, Prof. Alessandro
564	The Mountain	"
565	The Rock	Idem
566	First Hours of the Night	Formilli, Cesare
567	The Valley	Castelli, Prof. Alessandro
568	The Lake	"
569	The Gleaner	Morani, Alessandro
570	The Falling of the Leaves	"
571	The Vale	"
572	Rome from the Trinita dei Monte	"
573	Landscape with Figures	Pontecorvo, Raimondo
574	Claustral Visions	"
575	"	Cabianca, Vincenzo
576	Carrara	"
577	At the Well	Pontecorvo, Raimondo
578	Moonlight at Venice	"
579	Claustral Visions	Cabianca, Vincenzo
		Cabianca, Vincenzo

- 580 Natives of the Marsh . . . *Raggio, Giuseppe*
 581 Horses in the Campagna . . . "
 582 Claustal Visions . . . *Cabianca Vincenzo*
 583 Portrait . . . *Rossi-Scotti, Count Lemmo*
 584 "Silvia" . . . " "
 585 Monte Mario . . . *Pazzini, Norberto*

Property of Mr. CORBETT.

- 585^{bis} Portrait of H. R. H. the Prince
 of Naples . . . *Rossi-Scotto, Count Lemmo*
 586 At the Fountain . . . " "
 587 In the Umbria . . . " "
 588 Miss Dorothy Dene . . . *Costa, Prof. Giovanni*
 589 The Hour of Rest in Umbria . . . " "
 590 In Cumberland . . . " "
 591 Miss Giorgina Costa . . . " "
 592 The Charge of Villafranca *Rossi-Scotto, Count Lemmo*
 593 The Sea-Coast of Latium, near
 Laurentium . . . *Coleman, Enrico*
 594 "And Tiber's Muddy Waters
 overflowed the Vale". . . "
 595 Doomed . . . "
 596 By the Forest Brook . . . "
 597 A Fountain in the Campagna . . . "
 598 The Last Trees of the Villa Ludovici *Formilli, Cesare*
 599 A Study. (Water Colour) . . . *Pontecorvo Raimondo*
 600 A Study. (Water Colour) . . . "
 601 Church of S. Carlo at Colinari . . . *Serra, Luigi*
 602 In Chiesa. (Water Colour) . . . *Ricci, Alfredo*
 (Property of Mrs. A. HORNBY.)
 603 The Villa Medici . . . *Formilli, Cesare*

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| 604 | Oxen of the Campagna | <i>Raggio, Giuseppe</i> |
| 605 | Clades Villa, Rome | <i>Pazzini, Norterto</i> |
| 606 | St. Peter's, from the Tiber | <i>Fromilli, Cesare</i> |
| 607 | The Pincio | <i>Pazzini, Norterto</i> |
| 608 | The Street of the Tombs, Pompeii | " |
| 609 | Claustial Visions | <i>Cabianca, Vincenzo</i> |
| 610 | Portrait Study | <i>Pazzini, Norberto</i> |
| 611 | Snow on the Leonessa | " |
| 612 | Claustial Visions | <i>Cabianca, V.</i> |
| 613 | On the Terrace, Naples | <i>Pazzini, Norterto</i> |
| 614 | Among the Flowers | " |
| 616 | After the Storm. Ostra | <i>Formilli, Cesare</i> |
| 617 | Villa Adriano | " |
| 618 | Banks of the Como. Autumn.
(Water Colour) | <i>Coleman, Enrico</i> |
| 619 | Primitive Ploughing. Rome.
(Water Colour) | " |
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| 620 | Low Mass | <i>Serra, Luigi</i> |
| 621 | <i>Pax</i> | <i>Stella, G.</i> |
| 622 | The Garden | <i>Vizzoto, G.</i> |
| 623 | Study | <i>De Stefani, V.</i> |
| 624 | The Banks of the Brenti | <i>Berti, G.</i> |
| 625 | Peasant of Venetian Alps | <i>Da Pozzo, Giuseppe</i> |
| 626 | The Poor House | <i>Gasparini, Luigi</i> |
| 627 | March | <i>Bordignon, Noe</i> |
| 628 | A Mask of Chioggiotti | <i>Lacevolto, Egisto</i> |
| 629 | Afloat | <i>Ferrari, Luigi</i> |
| 630 | Venetian Girl | <i>Felici, Augusto</i> |
| 631 | First Love | <i>Bordignon, Noe.</i> |

632	Christian Martyrs	<i>Barilli, Prof.</i>
633	Landscape	<i>Mengotti, Nello</i>
634	In St. Mark's	<i>Canella, Giorgio</i>
635	The Letter	<i>Felici, Augusto</i>
636	Spinning	<i>Sacrini, A.</i>
637	St. Mark's	<i>Rosa, Luigi</i>
638	Old Cronies	<i>Ferazzi, Luigi</i>
639	The Tree of Love	<i>Faccioli, Raffaello</i>
640	At Mass	<i>Saccardo, Vllorio</i>
641	"Don't do it again"	<i>Ferrazzi, Luigi</i>
642	Reflection	<i>Felici, Augusto</i>
643	Candour	<i>Bello, Giorgio</i>
644	A Canal in Venice	<i>Comirato, Alberto</i>
645	Painful Thoughts	<i>Nani, Napoleone</i>
646	Mariula	<i>Favero, Andrea</i>
647	The Frari, Venice	<i>Lanza, Luigi</i>
648	The Cook	<i>Nani, Napoleone</i>
649	In St. Mark's	<i>Alessandri, Angelo</i>
650	Dangerous Attentions	<i>Mazzoni, Domenico</i>
651	Venetian Alps	<i>Gilion, Alfonso</i>
652	Summer Clouds	<i>Rosa, Luigi</i>
653	A Venetian <i>barca</i>	<i>"</i>
654	Romeo and Juliet	<i>Roi, Pietro</i>
655	Capri	<i>Avanzi, Villario</i>
656	A Dream	<i>Wolf, Augusto</i>
657	A Refreshing Draught	<i>Mazzoni, Domenico</i>
658		<i>Pastello, Ermoleo</i>

"A gentle scroll, fair lady, by your leave,
I come by note to give and to receive."

659	Explanations	<i>Micali, Giovanni</i>
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| 660 | "In Laguna" | | <i>Spoldi Giovanni</i> |
| 661 | "Ferma in Posta" | | <i>Sacchini Alfonso</i> |
| 662 | "The Canticle of Love" | | <i>Roi Pietro</i> |
| 663 | Coral Workers | | <i>Favero, Andrea</i> |
| 664 | Dominus Tecum | | <i>Facchinetti</i> |
| 665 | Landscape | | <i>Chitarin, Trajano</i> |
| 666 | Autumn Evening | | <i>Fragiacomo, Pietro</i> |
| 667 | Caffè Scene | | <i>Cervi, G.</i> |
| 668 | By the Brook | | <i>Ferazzi, Luigi</i> |
| 669 | Emmanuel Filibert presenting
his infant son to his people
in his Castle of Rivoli | | <i>De Sanctis, Guglielmo</i> |
| 670 | On the Road | | <i>Tiratelli, Amelio</i> |
| 671 | On the Lagoons | | <i>Spoldi, G.</i> |
| 672 | Pergolese at the Funeral of the Princess
Spinelli | | <i>Eruli, Erulo</i> |
| 673 | Miss Eva Mendelssohn | | <i>Baccani Attilio</i> |
| 674 | Expectation | | <i>Pastega, Luigi</i> |
| 675 | Portrait of the Artist's Daughter | | <i>Baccani, Attilio</i> |
| 676 | Julius II. after the Battle of Mirandola. | | |
| | | | <i>Tancredi, Raffaello</i> |
| 677 | Cornelio Pino, Portrait | | <i>Eruli, Erulo</i> |
| 678 | An Interesting Story | | <i>Colman, Francesco</i> |
| 679 | St. Pietro at Perugia | | <i>Ribastini, Ulisse</i> |
| 680 | Before Mother's Grave | | <i>Marini, A.</i> |
| 681 | Galatea | | <i>Galli Luigi</i> |
| 682 | A 17th Century Soldier | | <i>Eruli Erulo</i> |
| 683 | The Church of the Pace, Rome | | <i>Gioja, Gaetano</i> |
| 684 | Country Chapel | | <i>Corelli, A.</i> |
| 685 | Too Small | | <i>Bordignon, Noe</i> |

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| 686 | Reading | <i>Borsini Federico</i> |
| 687 | The Shepherd of the Roman Campagna | <i>Boulard, A.</i> |
| 688 | Pourparlers | <i>Attanasio, Notali</i> |
| 689 | Coast between Spezzia and Genoa . | <i>Petiti, Filiberto</i> |
| The Property of Mr. H. C. BUCKLAND. | | |
| 690 | The Village Curate | <i>Romak</i> |
| 691 | Reading to Grandfather | <i>Santoro, Raffaello</i> |
| 691 ^{bis} | The Sacristy of S. Pietro, Perugia | <i>Ribustini, Ulisse</i> |
| 691 ^{ter} | "Maccarese" | <i>Bartollo, Cesare</i> |
| 692 | The Bride | <i>Joris, Pio</i> |
| 693 | "Quasi Mocla" | <i>Novella Luigi</i> |
| 694 | "Maccaresi" | <i>Vertunni, Achille</i> |
| 695 | Marine | <i>La Volpe, Alessandro</i> |
| 696 | Portrait of H.M. the King of Italy | <i>De Sanctis, Guglielmo</i> |
| 697 | Landscape | <i>Petiti, Filiberto</i> |
| 698 | Marine | <i>La Volpe, Alessandro</i> |
| 699 | "Let us decide?" | <i>Novella, Luigi</i> |
| 700 | The Legend | <i>Joris, Pio</i> |
| 701 | A Canal in Venice | <i>Cipriani, Nazzarini</i> |
| 702 | Moorish Girl | <i>Biseo, C.</i> |
| 703 | A Difficult Reply | <i>Leona, S.</i> |
| 704 | The last Barberi race in Rome, 1867 | <i>Zasso, Giuliano</i> |
| 705 | "Lacrime Rerum" | <i>Attanasio, Natale</i> |
| 706 | Crape and Mourning | <i>Faruffino, J.</i> |
| 707 | Rocca di Papa | <i>Zasso, Giuliano</i> |
| 708 | Capri | <i>Gioja, Gaetano</i> |
| 709 | At Market | <i>Eruli, Erulo</i> |
| 710 | A Regatta at Venice | <i>Lancevolto, Egisto</i> |
| 711 | Sorrento | <i>Avanzi Vittorio</i> |

712	Choristers	<i>Bottagisio, Vittorio</i>
713	Shores of the Mediterranean	<i>Sassi, Pietro</i>
714	Orange Girl	<i>Baccani, Attilio</i>
715	Naples from the Sea	<i>Avanzi Villario</i>
716	The Banks of the Adige	<i>Bottagisio, Vittorio</i>
717	A Street Scene in Venice	<i>Coen, Sigismond</i>
718	A Bacchante	<i>Eruli, Erulo</i>
719	Winter Marriage	<i>Prati, Eugenio</i>
720	"In Gondola"	<i>Cipriani, Nazzarini</i>
721	Study	<i>Bigioni, Osvoldo</i>
722	The Awaking	"
723	Mamma	"
724	A Stolen Kiss	<i>Attanasio, Natal</i>
725	A Capri Girl	<i>Molinari, Guido</i>
726	Nenella	<i>Del Grillo, Giorgi</i>
727	The Nurse	<i>Riedel, Augusto</i>
728	The Funeral	<i>Ariani, Giuseppe</i>
729	Ophelia	<i>Riedel, Augusto</i>
730	"Shadow"	<i>Bigioni, Osvoldo</i>
731	Family Scene	<i>Zonaro, Fausto</i>
732	Still Life	<i>Ignoto</i>
733	A Chorus	<i>Eruli, Erulo</i>
734	"Vorrei Baciare"	<i>Benvegna, Vittori</i>
735	Isola dei Pescatori	<i>Mengotti, Nello</i>
736	In the Sacristy	<i>Borsini, Federico</i>
737	Portrait of H.M. the Queen of Italy	<i>De Sanctis</i>
738	Summer Heats	<i>Faccioli, Raffaele</i>
739	Scene in Morocco	<i>Biseo Cesare</i>
740	Lago Maggiore	<i>Mengotti, Nello</i>
741	Richelieu at the Court of Louis XIV.	<i>Cervi, G.</i>

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| 742 | A Venetian Canal | <i>Bozzoli</i> |
| 743 | Genius and Ill-luck | <i>Sciuti, Prof. Giuseppe</i> |
| 744 | An Allegory | " |
| 745 | The Foot Race | " |
| 746 | "Post Prandium" | " |
| 747 | The Battle of Imera in Sicily ;
[see Herodotus' Greek
History] | " |
| 748 | "Hic Manebimus Optime," or
the Second Foundation of
Rome ; [see Plutarch's Life
of Camillus] | " |
| 749 | "I am the Light of the
World" | " |
| 750 | The Triumph of the Catanians
over the Libyans | " |
| 751 | A Pompeian Girl | " |
| 752 | Allegory | <i>Sciuti, Prof. Giuseppe</i> |
| 753 | Studio dal vero | <i>Denza, Ciro</i> |
| 754 | Star of the East | <i>Mollica, Achille</i> |
| 755 | Cape Nenna | <i>Beffani, Genaro</i> |
| 756 | Girl with Flowers | <i>Rocco Lilli</i> |
| 757 | Peasant Woman of Naples
(Water colour) | <i>Montefusco, Vincenzo</i> |
| 758 | March of the Bersaghen | <i>Ponunzi, Sebastiano</i> |
| 759 | Neapolitan Type (Pastel) | <i>Diodati Paulo</i> |
| 760 | Tambourine Player (Water
colour) | <i>Montefusco Vincenzo</i> |
| 761 | Neapolitan Type (Pastel) | <i>Diodati, Paulo</i> |
| 762 | Church of S. Marco (Water colour) | <i>Mancini, Francesco</i> |



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| 763 | Neapolitan Type (Pastel) | Melillo, Alberto |
| 764 | Melons | Leto, Antonio |
| 765 | Among the Mountains of
Vomero | Tessitore, Amelia |
| 766 | Stanza della Caccia (Water
colour) | Mancini, Francesco |
| 767 | Neapolitan Type (Pastel) | Melillo, Alberto |
| 768 | Chestnut Seller (Water colour) | Montefusco, Vincenzo |
| 769 | Neapolitan type (Pastel) | Diodati, Paulo |
| 770 | Head of Peasant Girl | Montefusco, Vincenzo |
| 771 | Naturalist | D'Amato, Raffaele |
| 772 | Neapolitan Type (Pastel) | Diodati, Paulo |
| 773 | A February Day, Capri | De Giuseppe, Carlo |
| 774 | Neapolitan Type (Pastel) | Diodati, Paulo |
| 775 | Et erat anima mea tristis | Altamura, Severo |
| 776 | Head of Old Man | Palama |
| 777 | Marine | Ricciar.,i, Clementino |
| 778 | Studio dal vero | Denza, Ciro |
| 779 | Recollections of Naples | Befani, Gennaro |
| 780 | Lucretia | Nattino, Gerolamo |
| 781 | An Alley in Naples | Maldura, Lilla |
| 782 | Morning Excursion (after Bulwer) | Abbagnara, Gennaro |
| 783 | Marine | Monteforte, Eduardo |
| 784 | A Quartett (Neapolitan scene) | Liotta, Pasquale |
| 785 | Studio dal vero | Denza Ciro |
| 786 | " | " |
| 787 | Bed of a Torrent | Rubino, Gustavo |
| 788 | Studio dal vero | Smargiussi, M. |
| 789 | Net Maker | Ciardello, M. |
| 790 | Pianoforte Player | Montefusco, Vincenzo |

791	Last Rays, Venice	<i>Campriani, Alceste</i>
792	Passage of Buso	"
793	Palazzo della Corte d'Assise	"
794	Casa del Tintaretto	"
795	Scala de Ravello, Amalfi	<i>Mancini, Francesco</i>
796	Palazzo del Bucintoro	<i>Campriani, Alceste</i>
797	The Olive Crop	<i>Simonetti, Alfonso</i>
798	Marine	<i>De Renzo</i>
799	Brindisi, Neapolitan Costume	<i>Montefusco, Vincenzo</i>
800	Il Rinaldo	"
801	Environs of Naples	"
802	Christening of a Vessel—Neapolitan Type	"
803	Invasion of a Pythagorean School in Sybaris	<i>Tedesco, Michele</i>
804	A Priest Painter	<i>Volpe, Vincenzo</i>
805	The Road from Castellammare to Sorrento	<i>Cortese, Eduardo</i>
806	The Alchemist	<i>D'Amato, Raffaello</i>
807	The Reef of the Syren, Capri	<i>Cortese, Eduardo</i>
808	The Greek Theatre of Taormina	"
809	Marine	<i>Monteforte, Eduardo</i>
810	Pozzano, Castellammare	<i>Cortese, Frederico</i>
811	Study	<i>Irolli, Vincenzo</i>
812	Sweet Intercourse	<i>Capone, Gaetano</i>
813	Study	<i>Irolli, Vincenzo</i>
814	Sunset	<i>Monteforte, Eduardo</i>
815	Head of Old Man	<i>Caprile, Vincenzo</i>
816	Forest of Portici	<i>Nattino, Gerolamo</i>
817	Neapolitan Lady	<i>Caprile, Vincenzo</i>

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| 818 | A Gipsy | <i>Hoffman, Tedesco Giulia</i> |
| 819 | At the Fountain | <i>Barone, Carlo Adolfo</i> |
| 820 | The Mole, Naples | <i>Raimondi, Elviro</i> |
| 821 | From Avellino to Naples | <i>Mancini, Francesco</i> |
| 822 | A Cardinal | <i>Paredes</i> |
| 823 | Marine | <i>Scoppetta, P.</i> |
| 824 | Street Scene | " |
| 825 | Study | <i>Denza, Ciro</i> |
| 826 | Neapolitan Fisherman | <i>Leto, Antonio</i> |
| 827 | The Tempest | <i>Tedesco, Michele</i> |
| 828 | Tunny Fishing in Sicily | <i>Leto, Antonio</i> |
| 829 | Half Figure (Pastel) | <i>Montefusco, Vincenzo</i> |
| 830 | Neapolitan Fisherman | <i>Leto, Antonio</i> |
| 831 | Lovemaking | <i>Mollica, Achille</i> |
| 832 | Neapolitan Type (Pastel) | <i>Postiglione, Raffaele</i> |
| 833 | The Little Lovers | " |
| 834 | Staircase at Posilipo | <i>Mollica, A.</i> |
| 835 | Bosco Reale di Capodimonti | <i>Battaglia, Domenico</i> |
| 836 | Between Dog and Cat | <i>Mazzotta, Federico</i> |
| 837 | Ascetic Contemplation | <i>Tessitore, Fulvio</i> |
| 838 | A Street | <i>Migliaro, Vincenzo</i> |
| 839 | Study | <i>Denza, Ciro</i> |
| 840 | Sheep | <i>Nattino, Gerolamo</i> |
| 841 | Gulf of Naples from Castellammare | <i>Denza, Ciro</i> |
| 842 | The First Communion | <i>Nattino, Gerolamo</i> |
| 843 | Selva Milord | <i>Simonetti, Alfonso</i> |
| 844 | Fisherman | <i>Ciardello, M.</i> |
| 845 | A Rainy Day | <i>Caprile, Vincenzo</i> |
| 846 | October Sun on the Borders of Vesuvius | " |
| 847 | Medea | <i>Hoffman, Tedesco Giulia</i> |

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| 848 | Bosco Reale de Capodimonte | <i>Tromboni Augusto</i> |
| 849 | Majuri, Salerno | <i>Ferrigno Antonio</i> |
| 850 | Park of Caserta | <i>Barone Carlo Adolphe</i> |
| 851 | Performing Dog | <i>Paredes</i> |
| 852 | Maria Rosa | <i>Caprile Vincenzo</i> |
| 853 | An Hour After | <i>Cancellario Nicolo</i> |
| 854 | Study | <i>Foulques Eliza</i> |
| 855 | Pompeian Painter | <i>De Martino Gaetano</i> |
| 856 | Begging Friar | <i>Ferrigno Antonio</i> |
| 857 | Old Woman (Study) | <i>Palama</i> |
| 858 | Study | <i>Foulques Eliza</i> |
| 859 | A Portrait | <i>Attamura Alexandro</i> |
| 860 | Girl (Study) | <i>Foulques Eliza</i> |
| 861 | A Peasant Woman | <i>Volpe Vincenzo</i> |
| 862 | Ferry in Venice | <i>Mancini Francesco</i> |
| 863 | Winter (Old Quarter, Posilipo) | <i>Di Renzo Vincenzo</i> |
| 864 | Marinella (Naples) | <i>Brancaccio Cario</i> |
| 865 | Food for the Fowls | <i>Melillo Alberto</i> |
| 866 | A Young Mother | <i>Hoffman Tedesco Giulia</i> |
| 867 | Grandmother's Story | <i>Mellito Alberto</i> |
| 868 | Interior of the Choir of S. Severino | |
| | Naples | <i>Battaglia Domenico</i> |
| 869 | In quaresima (half-figure) | <i>Cercone Ettore</i> |
| 870 | Maria Rosa | <i>Galii Eduardo</i> |
| 871 | Wedding and Death of Salvator | |
| | Rosa | <i>Ayguaviva Vincenzo</i> |
| 872 | Neopolitan Type (pastel) | <i>Diodati Paolo</i> |
| 873 | Pergolese conducting the Stabat | |
| | Mater in the Choir of the | |
| | Franciscans of Pozzuoli | <i>Battaglia Domenico</i> |

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| 874 | Landscapes (pastel) | | <i>Diodati Paulo</i> |
| 875 | Study from Life | | <i>Hoffman Tedesco Giulia</i> |
| 876 | An Offering (Pompeian subject) | | <i>Nacciarone Gustav</i> |
| 877 | Modella Allegra | | <i>Galli Eduardo</i> |
| 878 | Temptation | | <i>Reina Calcedonio</i> |
| 879 | Antiquarian | | <i>D'Amato Raffaele</i> |
| 880 | Neapolitan Type (pastel) | | <i>Diodati Paulo</i> |
| 881 | Neapolitan Type (pastel) | | <i>Diodati Paulo</i> |
| 882 | After Fifty Years | | <i>Del Monaco Corando</i> |
| 883 | Collina di Posilipo | | <i>Petruolo, Salvatore</i> |
| 884 | Guardians of the Harem | | <i>De Martino Gaetano</i> |
| 885 | Street Scene | | <i>Bompiani, Robert</i> |
| 886 | Flowered Panels | | <i>Barzanti, L.</i> |
| 887 | " " | | " |
| 888 | " " | | " |
| 889 | Still Life | | " |
| 890 | | | |
| 891 | Venetian Rag Market | | <i>Favretto, G.</i> |
| | (The property of Mr. FORBES.) | | |
| 892 | A Wedding on the Canal | | " |
| | (The property of Mr. FORBES.) | | |
| 893 | Courtship | | " |
| | (The property of Mr. FORBES.) | | |
| 894 | Sheep | | <i>Prati, Eugenio</i> |
| 895 | Screen | | <i>Baccani, Miss</i> |
| 896 | Venetian Girl | | <i>Montalba, Hilda</i> |
| 897 | The Beggar | | <i>Randonini</i> |
| 898 | In Grief | | <i>Ferrari, G.</i> |
| 899 | The Triumph of Truth | | <i>Gabrielle, G.</i> |
| 900 | At the Well | | <i>Sturdee, Percy</i> |

WATER-COLOURS AND ETCHINGS.

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| 901 | Soldier of the 16th Century | <i>Ferrari, Carlo</i> |
| 902 | Landscape | <i>Contini, T.</i> |
| 903 | Venetian Woman | <i>Da Rosa, L.</i> |
| 904 | Interior of the Church at Varello Sesia | <i>Milano, E.</i> |
| 905 | Lagoons of Venice | <i>Bradley, J. H.</i> |
| 906 | The Young Mother | <i>Ferrari, Carlo</i> |
| 907 | Flowers (Study) | <i>Villa Pernice</i> |
| 908 | Flowers | <i>Del Re, Maria</i> |
| 909 | The Protestant Church at Rome | <i>Watkins, Frank</i> |
| 910 | Bords de l'Aisne | <i>Rossano, Federico</i> |
| 911 | "You must not look at my Daughter" | <i>Roesler-Franz, E.</i> |
| 912 | The Arch of Septimus Severus, Roman
Forum | <i>Santoro, F. R.</i> |
| 913 | Fruit Piece | <i>Bonino, Aurora</i> |
| 914 | Une Merveilleuse | <i>Monteverde, Filippo</i> |
| 915 | Compagna Romana, Rome | <i>Roesler-Franz</i> |
| 916 | The Ghetto, destroyed 1888 | <i>Weld, Alice</i> |
| 917 | " " " " " " " " " " " " " " " " | " |
| 918 | Fruit Piece | <i>Bonino, Aurora</i> |
| 919 | Promontagna | <i>Marrable, Mrs.</i> |
| 920 | Trumpeters, 16th century | <i>Simoni, G.</i> |
| 921 | Bouquet of Flowers | <i>Monteverde</i> |
| 922 | A Picture for the Convent | <i>Coleman</i> |
| 923 | Maternal Love | <i>Vianelli, A.</i> |
| 924 | Church of S. Clemente, Rome | <i>Morgans, Alice E.</i> |
| 925 | Flowers | <i>Bonino, Linda</i> |

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| 926 | Street Scene in Cairo | <i>Biseo, C.</i> |
| 927 | Peace and Repose | <i>Roesler-Franz, E.</i> |
| 928 | A Street in San Remo | <i>Paget, Eliza</i> |
| 929 | Flowers | <i>Del Re, Maria</i> |
| 930 | The Cloisters of S. John Lateran, Rome | <i>Robinson, John</i> |
| 931 | St. Maria Novella, Florence | <i>Orsi, C.</i> |
| 932 | Via Monte Calvario, Naples | <i>Borzini, Leopoldina</i> |
| 933 | Villa Medici, Rome | <i>Weld, Alice</i> |
| 934 | "O Pescatore" | <i>Pittara, C.</i> |
| 935 | Landscape | <i>Contini, J.</i> |
| 936 | " | " |
| 937 | One of "The Council of Ten," Venice | <i>Ferrari, Carlo</i> |
| 938 | Animals (Study) | <i>Ferragutti, Annibale.</i> |
| 939 | Via S. Acqua Autosa, Rome | <i>Giorni, Carlo</i> |
| 940 | Marine | <i>Contini, Th.</i> |
| 941 | The Old Walls of Rome, from Villa
Medici | <i>Catterson-Smith</i> |
| 942 | House on the Palatine | <i>Giorni, Carlo</i> |
| 943 | Lake of Lucerne | <i>Bossoli</i> |
| 944 | A Fountain in Pompeii | <i>Bazzani, L.</i> |
| 945 | Study | <i>Ferragutti, Annibale</i> |
| 946 | The Public Washhouses | <i>Coleman Francesco</i> |
| 947 | In the Roman Forum | <i>Santoro, F. R.</i> |
| 948 | Head of a Girl | <i>Prosperi</i> |
| 949 | Last Leaves (Pastel) | <i>Stoppani, Federico</i> |
| 950 | Lago Maggiore | <i>Bossoli</i> |
| 951 | A Ball on Board | <i>Detti, C.</i> |
| 952 | Café in Pompeii | <i>Bazzani, Luigi</i> |
| 953 | Boy's Head | <i>Prosperi</i> |

954	In Pompeii	<i>Bompiani, Augusto</i>
955	Costume XVII. Century	<i>Ferrari, C.</i>
956	After the Storm	<i>Deti, C.</i>
957	Landscape near Rome	<i>Contini, Th.</i>
958	Villa d'Este	<i>Giorni, Carlo</i>
959	Palace of Caligula, Rome	<i>Weld, Alice</i>
960	View of Venice	<i>Berti, Guglielmo</i>
961	„	„
962	Mont Blanc, Suisse	<i>Bozzoli</i>
963	Road in Lombardy	<i>Sala, Paolo</i>
964	Study	<i>Orsi, C.</i>
965	Flowers (Study)	<i>Del Re, Maria</i>
966	A Narrow Canal, Venice	<i>Bradley, J. H.</i>
967	A Bit in Venice	<i>Paget Elise</i>
968	Rio St. Stefano	<i>Bradley, J. H.</i>
969	Roman Street	<i>Weld, Alice</i>
970	The Island in the Tiber	<i>Campbell-Cameron, Mrs.</i>
971	Miniature Copy after Raphael	<i>Masutti, Ant.</i>
972	Frascati, near Rome	<i>Campbell-Cameron, Mrs.</i>
973	A Street in San Remo	<i>Brewster, Mary</i>
974	Head of Roman Peasant Girl	<i>Bompiani, A.</i>
975	Study	<i>Bonino, Aurora</i>
976	Study (Flowers)	<i>Butchaell, Mrs.</i>
977	Campagna Romana	<i>Mariotti</i>
978	Study	<i>Del Re, Maria</i>
979	In Chiesa	<i>Vianelli, A.</i>
980	Tramonto (Pastel)	<i>Vighi Coriolano</i>
981	Riva d'Anzio	<i>Giorni, Carlo</i>
982	Flowers	<i>Tebbitt, Gertrude</i>
983	Winter Rain	<i>Calderini Marco</i>

984 Nine Landscape Studies, Dolomite Mountains

- 985 Winter Sun *Calderini, Marco*
 986 Hill-life *Richard, Miss Eugenia*
 987 Flowers *Bonino, Auorra*
 988 Tuscan Cow's Head *Mariotti, L.*
 989 Girl's Head *Ferragutti, Annibale*
 990 A Good Lesson *Gandi*
 991 Dreaming Awake *Del Grillo, Giorgio*
 992 Copy after Van Dyk *Rapetti*
 993 After Work *Mariotti, L.*
 994 Girl's Head (Study) *Ferragutti, Annibale*
 995 The Colosseum *Riviere, H. P.*
 996 "Impressions" in the Dolomite Region *Allegri, Carlo*
 997 The Temple of Vesta, and the House of Rienzi
 and Bocca della Verità *Riviere, H. P.*
 998 Flowers *Bonino Linda*
 999 Hill-life *Richard, Miss Eugenia*
 1000 Before the Storm *Vighi, Coriolano*
 1001 Bordighera *Marrable, Mrs.*
 1002 Flowers *Tebbitt, Gertrude*
 1003 At Mass *Gioja-Barbera, Camillo*
 1004 Playfellows *Calligari, V.*
 1005 Flowers *Villa-Pernice, Rachele*
 1006 " *Bonino, Aurora*
 1007 " "
 1008 At the Church Door *Ferrari Carlo*
 1009 The Gasteren Thal, Switzer-
 land (water colour) *Bradley, J. H.*
 1010 S. Barnaba, Venice (an etching) "

1011	S.Gieorgio in Alga, Venice (an etching)	Bradley, J. H.
1012	The Quay, Chioggia (an etching)	"
1012bis	Part of the Giudecca (an etching)	"
1013	Evening Effect, Lagune of Venice (an etching)	"
1014	La Madonna del Palude (an etching)	"
1015	Fondamenta di Ponte Lungo (an etching)	"
1016	Toilers of the Lagune, Venice (an etching)	"
1017	Warwickshire Willows (an etching)	"
1018	Island of the Armenians (an etching)	"
1019	Chioggia (an etching)	"
1020	Moonlight Effect, Lagune of Venice (an etching)	"
1021	Canal la Vena Chioggia (an etching)	"
1022	On the way to Torcello (an etching)	"
1023	Mazzorbo, Lagune of Venice (an etching)	"
1024	A Canal in Venice (an etching)	"
1025	In Church (water colour)	Ignoto
1026	Faust	Tarenghi, Enrico
1027	Flowers (water colour)	Bonini, Aurora

- 1028 The Royal Family of Italy (a pen
drawing done on parchment) . . . *Boreo, Luigi*
- 1029 Flowers (water colour) . . . *Bonini, Aurora*
- 1030 Painted Fans . . . *Mainri, Roberto*
- 1031 " " . . . "
- 1032 " " . . . "
- 1033 " " . . . *Filo, C. Eugenio*
- 1034 " " . . . "
- 1035 Eighteenth Century Embroidery . . .
Property of CAV. DE MARTINO.
- 1036 A Pompeian Lady . . . *Bompiani, A.*
- A Collection of cromolithographs, being *facsimilies* of
water-colour drawing of frescoes in Italy.
The Arundel Society.

In the Central Garden the view of the Roman Forum, as
also the portion of the Street in Pompeii, are the
work of the artists *Tancredi Liverani, Castore*
Costantini, of the Regio Teatro, assisted by *Pompeo*
Tondi.

Four pieces of Renaissance tapestry, woven in Brussels,
after designs by Giulio Romano, representing
subjects taken from the Enead of Virgil.

Viz. :—

Landing of Æneas in Sicily.

Construction of a town.

A shipwreck where Neptune assists the Trojans.

Sacrifice by Dido.

Property of SIGNOR F. BRANCACCIO.

Imitation tapestry . . . *Eruli, Erulo*
Representing—

The Return	400
Flowers	400
The Judgment of Paris	550
The Madonna and Child	400
Christ in the manger	800
A Cavalcade	450
Country scene	450
A Stag Hunt	750
Un Ereolo	450

CATALOGUE OF SCULPTURE.

- 1 Genius of the Arts (cast from
the original executed for the
decoration of the National
Art Gallery, Rome) *Cencetti, Adolfo*
- 2 Raphael *Warrington Wood*
- 3 Michel Angelo "
- 4 Stand Up. *Belpassi, Giovanni*
- 5 Bust *Trabacchi, Giuseppe*
- 6 Figure *Rossetti, Ant.*
- 7 Giuseppe Verdi *Fumeo, Cav. Pietro*
- 8 The Swing *Andreoni*
- 9 Come e fredda (bronze) *Maccagnani, E.*
- 10 Fisher Boy (bronze) *D'Orsi*
Lent by the ITALIAN GOVERNMENT from the Galleria Nazionale.
- 11 Monsigr. Strossmayer *Amici, Luigi*
Lent by the ITALIAN GOVERNMENT from the Galleria Nazionale.
- 11bis Busti d' Illustri Italiani *Biggi Giovanni*
ALEARDI, AMICI, CANTU, CAPPONI, CANEVARI, CIPOLLA,
DANDOLO, DE ROSSI, PAOLI FERRARI, MINARDI, MERCURI,
MAMIANI, MANZONI, PRATI, RATAZZI, SECCHI, (PADRE),
SARTI, TENERANI, TOMASEO, VESPIGNANI, AMARI,
PODESTI, CRISPI, MANCINI, CARDONA (CARLO), CREMONA,
CARDUCCI, TABARINI, CARDONA (RAFFAELLE).
Lent by the ITALIAN GOVERNMENT from the Galleria Nazionale.
- 12 A Mountebank. *Gasbarra, Giuseppe*
Lent by the ITALIAN GOVERNMENT from the Galleria Nazionale.
- 13 Musica Rusticana *Delbraggi, Casimiro*
- 14 Garibaldi (bust) *Rossetti, Antonio*
- 15 Messalina *Lombardi, Eugenio*
- 16 A Slave *Warrington Wood*
- 17 War (bust) *Bianchi Cav., Santion*

18	Jephtha and his Daughter	Fontana, Giovanni
19	Berenice	Andreoni Peduzzi
20	Cum Spartaco Pugnavit	Ferrari, Ettore
21	Garibaldi (bust)	Andreoni, Orazio
22	Girl feeding chickens	Sartorio, Raffaello
23	A Veiled Woman (bust)	Andreoni, Orazio
24	A Pompeian Woman	Belpassi, Giovanni
25	Arrival of the Baby, group	Mazzucchelli, Aljonso
26	Diana	Warrington Wood
27	Seducta—Seduxit (busts).	Maioli, Luigi
28	Ruth	Warrington Wood
29	Neste (bust)	Garibaldi, Emilio
30	Veiled Cupid	Rossetti, Ant.
31	Margherite of Faust	Allegretti, Antonio
32	Country Flower	Stuardi Gian Antonio
33	Newsboy	Sanguinetti, Alfredo
34	Ideal (bust)	Ambrosio, Gabriele
35	Milanese Girl	Confalonieri, Franc
36	Bust	Villanis, E.
37	Il mio fidele (group)	Fontana Giovanni
38	Odalisca (bust)	Oldofredi, Conte Girolamo
39	A Prisoner	Dini Commendatore Giuseppe
40	Christopher Columbus (bust)	Della Vedova
41	Erin	Faldi
42	Michael Angelo	Maioli Luigi
43	Ovid	Ferrari, Ettore
44	Head of Bersagliere	Catella, Giuseppe
45	Aspasia (bust)	Maccagnani, E.
46	Galileo, bust	Della Vedova
47	Bust	Viola, Augusto
48	La Peri	Biscarra Cesari

49	Solfeggio	<i>Marsili, E.</i>
50	The Serenade	<i>Corcos Prospero</i>
51	Terra Cotta	<i>Pagano Domenico</i>
52	Fisherman	<i>Derosa Antonio</i>
53	Terra Cotta (a Moorish Woman)	<i>Pagano Domenico</i>
54	Sunset (bronze)	<i>Bistolfi Leonardo</i>
55	Margherita	<i>Bordiga Aurelio</i>
56	Silenus and Satyr, group (bronze)	<i>Pagano Domenico</i>
57	It Rains (bronze)	<i>Bistolfi, Leonardo</i>
58	Country People	"
59	Monello Napolitano	<i>Vadursi, Vincenzo</i>
60	Velo d'amore	<i>Moneta, Gerolamo</i>
61	Concerto Vocale	<i>Deangelis, Sabatino</i>
62	Head	<i>Cassani, Giuseppe</i>
63	Boy with rabbits	<i>Serrano, E.</i>
64	Muso Duro	<i>Carletti, Polieronio</i>
65	Ninfa (terra cotta)	<i>De Paoli, Luigi</i>
66	Chierichetto	<i>Tagliioni, Alfonso</i>
67	Fisherwoman	<i>Salvator, Albano</i>
68	Ad-Vestias (bronze)	<i>Franceschi, Emilio</i>
69	Delfina	<i>Casalegno, Crosio</i>
70	Rebecca	<i>Fantacchiotti, Cesare</i>
71	Moorish Minstrel	<i>Calvi, Garibaldi</i>
72	Bronze Head	<i>Spertini, Giovanni</i>
73	Salvator Rosa when a Boy	<i>Cerini, Giuseppe</i>
74	Little Scamp	<i>Marsili, Emilio</i>
75	Study Interrupted	<i>Spalla, Ernesto</i>
76	The First Attempt	<i>Marsili, Emilio</i>
77	Vanerella	<i>Mazzucchelli, Alfonso</i>
78	An African Girl	<i>Pereda, Raimondi</i>

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| 79 | Costume Renaissance (Bust) | Troili, E. |
| 80 | Flowers | Scalabrini, Stefano |
| 81 | Madness | Pagani, Luigi |
| 82 | Bronze Bust | Rocco, Milanese |
| 83 | Terra Cotta Bust | Rossi, Egisto |
| 84 | Terra Cotta Bust | " |
| 85 | A Pleasant Surprise | Secchi, Luigi |
| 86 | At the Marionettes | Cassi, E. |
| 87 | Terra Cotta Head | Rossi, Egisto |
| 88 | La Volutta, Bust. | Giacomo, Sozzi |
| 89 | Carlo Marochetti | Ambrosio Gabriele |
| 90 | The awakening | Della Vedova, Pietro |
| 91 | Laura del Petrarca (Terra Cotta Head) | Egisto, Rossi |
| 92 | Mother's Joy | Cuglierero, Angelo |
| 93 | Nicolo da Vizzano (Terra Cotta Head) | Rossi, Egisto |
| 94 | Rebecca | Guglielmo, Prof. Luigi |
| 95 | Bronze Head | Ramazzotti |
| 96 | Bust of Miss P. Sandbach | Pannati, C. |
| 97 | Granite Bust of the Prince of Wales | Zangrandi, Fortunato |
| 98 | A Break for Liberty | Moneta, Gerolamo |
| 99 | Proserpina | Warrington Wood |
| 100 | Bacchante Group | Bordiga, Aurelio |
| 101 | Temptation | Trombetta, Ezzechiele |
| 102 | Dionisiade | Bianchi, Santino |
| 103 | Prayer | Della Vedova, Pietro |
| 104 | Ahahii? (Bronze Boy's Head) | Benini, Mauro |
| 105 | Complacency | Monzini, Gelindi |
| 106 | Little Scamp (Bronze Head) | Pisani, Salvatore |
| 107 | To one all, to another nothing | Costa, Pietro |
| 108 | Two Good Friends | Biggi, Prof. |

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| 109 | One Trumpet between Two | <i>Pereda, Raimondi</i> |
| 110 | A Slave | <i>Astorr, Enrico</i> |
| 111 | Moliere | <i>Calzolari, Oreste</i> |
| 112 | Soldier Watering his Horse | <i>Crespi, Ferricino</i> |
| 113 | Bronze dog | <i>Trombetzkoy</i> |
| 114 | A Pig (Small Bronze) | <i>Jerace, Vincenzo</i> |
| 115 | Donkey | " |
| 116 | Decus Pelagi (monumental fireplace) | " |
| 117 | Donkey's Head | " |
| 118 | Excubitor (Casket) | " |
| 119 | Mariella | <i>Jerace, Francesco</i> |
| 120 | Early in the Morning | <i>Pisani, Salvatore</i> |
| 121 | Edelweiss | <i>Trojani, Gian. Battista</i> |
| 122 | Mother's Joy | <i>Quirino, Tempra</i> |
| 123 | A Sure Shot | <i>Spertini, Giov.</i> |
| 124 | A Bather | <i>Argenti, Antonio</i> |
| 125 | The Sister in Charge | <i>Russo, Gaetano</i> |
| 126 | Ophelia | <i>Rossetti, Antonio</i> |
| 127 | Sira | <i>Rondoni, Alessandro</i> |
| 128 | The Water Carrier | <i>Danielli, Bassano</i> |
| 129 | Faith in God | <i>Rosetti, Antonio</i> |
| 130 | First Age | <i>Tombini, Achille</i> |
| 131 | Spinner | <i>Fantacehiotti, Cesare</i> |
| 132 | Wedding Basket | <i>Rondoni, Alessandro</i> |
| 133 | Sappho | <i>Confalonieri, F.</i> |
| 134 | The Prohibited Book | <i>Tabacchi, Prof. Odoardo.</i> |
| 135 | Jenner's First Experiment in Innoculation | <i>Monteverde, Giulio</i> |
| 136 | Cicea, Cicea | <i>Tabacchi, Prof. Odoardo</i> |
| 137 | Peri | <i>Pagani, Luigi</i> |

138	Bethsheba	<i>Trabacchi, Giuseppe</i>
139	Nidia	<i>Andreoni, Orazio</i>
140	Silvia at the Fountain	<i>Barzaghi, Francesco</i>
141	Bather	<i>Andreoni, Orazio</i>
142	Love Makes Blind	<i>Barcaglia, Donato</i>
143	Ruth	<i>Sartorio, Raffaele</i>
144	Love's Bondage	<i>Villa, Fedco.</i>
145	Rebecca	<i>Warrington Wood</i>
146	Winter (Bust)	<i>Cassani, Giovanni</i>
147	The Son of Flora	<i>Caroni, Prof. Emanuele</i>
148	Venus Catching Cupid	"
149	Benvenuto Cellini	"
150	The Passage of the Ford	"
151	Impressions in the Water	"
152	Leda	"
153	Winter	"
154	The Nest	<i>Pessina, Carlo</i>
155	Cat Playing with Child	<i>Biggi, Alexander</i>
156	After the Bath	<i>Gari Lorenzo</i>
157	Tabrette and Romeo	<i>Pessina, Carlo</i>
158	The Two Companions	<i>Beati, Ambrogio</i>
159	A First Voyage	<i>Galmuzzi, Anselmo</i>
160	Ingenua	<i>Rossetti, Antonio</i>
161	Vanity	<i>Bottinelli, Antonio</i>
162	The Widow's Jewel	<i>Cencetti, Adalberto</i>
163	Caresses (Bronze Group)	<i>Peduzzi, Cesare</i>
164	The Princes in the Tower	<i>Fabbrucci, L.</i>
165	The Lute Player	<i>Martin, Charles</i>
166	Wine	<i>Fabbrucci, A.</i>
167	First Love	"

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| 168 | Begging Minstrel | <i>Lusardi, And.</i> |
| 169 | Let He that is Without Sin throw
the First Stone | <i>Andreoni, Orazio</i> |
| 170 | Moor's Head | <i>Calandra, Davide</i> |
| 171 | Trio | <i>Bistolfi Leonardo</i> |
| 172 | Under Punishment (Composition) | <i>Corcos Prospero</i> |
| 173 | Negro (Terra Cotta) | <i>Corcos, P.</i> |
| 174 | Happy Age | <i>Focardi, G.</i> |
| 175 | Portrait of Mrs. Allen | " |
| 176 | You Ragamuffins! | " |
| 177 | Portrait of Miss Jeffcock | " |
| 178 | Allegra | " |
| 179 | Sweet Rest | " |
| 180 | Economising Time | <i>Rosetti, Antonio</i> |
| 181 | Trust | <i>Troili, E.</i> |
| 182 | Meditation | <i>Altini, Comm. Fabj.</i> |
| 183 | La Susanna | " |
| 184 | The Bather | <i>Maltese, G.</i> |
| 185 | Rachel | <i>Warrington Wood</i> |
| 186 | Head, Bronze | <i>Contratti</i> |
| 187 | Bust | <i>Felici, Augusta</i> |
| 188 | Marble Table, with Flowers | <i>Rossi, Luigi</i> |
| 189 | Et inclinatio capite Emisit Spiritum | <i>Albano, S.</i> |
| 190 | Night | <i>Colosanti, Luigi</i> |
| 191 | Gladiator (Bronze) | <i>Viola, Augusto</i> |
| 192 | An Angel | <i>Warrington Wood, I.</i> |
| 193 | The Fishermen (Bronze) | <i>Lavezzari, Vittorio</i> |
| 194 | Aurora | <i>Colosanti, Luigi</i> |
| 195 | Bronze Figure | <i>Caprani</i> |
| 196 | Susanna | <i>Guglielmo, Luigi</i> |

197	Daddy's Clothes	<i>Focardi, Giovanni</i>
198	Vanity	<i>Barzaghi, Ernesto</i>
199	The Slave	<i>Ginotti, Giacomo</i>
200	Secret Love	<i>Rossetti, Antonio</i>
201	Camilla	<i>Bottinelli, Antonio</i>
202	Rebecca	<i>Belpassi, Giovanni</i>
203	Temptation of Love	<i>Lombardi, Eugenio</i>
204	Bronze Statute for a Fountain	<i>Pereda, Raimondo</i>
205	Marble Fountain	<i>Granchelli, Riccardo</i>
206	Adoration of the Virgin (Bronze Bas-relief)	<i>Rossignoli, Vincenzo</i>
207	Boy with Ball	<i>Biggi, Alex.</i>
208	Good-bye Kiss	<i>Krieger, Joseph</i>
209	The First Smoke	<i>Bordiga, Aurelio</i>
210	The "Ciocciara"	<i>Pisani, Salvatore</i>
211	Boy Feeding a Fowl	<i>Serrano, Emanuele</i>
212	The Artist	<i>Possamai</i>
213	Figure with a Girl	<i>Triscornia, P. Ferdinando</i>
214	Apotheosis of Garibaldi	<i>Alberti, Achille</i>
215	Terra Cotta Bust	<i>Calvi, Pietro</i>
216	Grandmother's Cap	<i>Pereda, Raimona</i>
217	Rachel	<i>Andrei, Ferdinando</i>
218	A Roman Girl's bust	<i>Taglioni, Alfonso</i>
219	Boy on Horse	<i>Astorr, Enrico</i>
220	Under Punishment	<i>Pizani, Salvatore</i>
221	Pensive	<i>Oldofredi, Conte Gerolamo</i>
222	A Veiled Woman, bust	<i>Carnevali, Gius</i>
223	Terra Cotta Bust	<i>Fusaro, Giov.</i>
224	A Merchant of Love	<i>Rossetti</i>
225	Terra Cotta Bust, Tavalozza	<i>Villanis, Emanuele</i>

- | | | |
|-----|---|---------------------------------------|
| 226 | Bust | <i>Albano, Salvatore</i> |
| 227 | Margherito | <i>Del Gobbo Romolo</i> |
| 228 | Spring | <i>Ceccioni, Adriano</i> |
| 229 | The Fallen Boy | <i>Rossi, Luigi</i> |
| 230 | Portrait of N. N. | <i>Pannati, C.</i> |
| 231 | Bust (Composition) | <i>Biscara, Sons</i> |
| 232 | A Young Nun | <i>Corbetta, Giovanni.</i> |
| 233 | A Bust | <i>Salata, Achille</i> |
| 234 | First Flowers | <i>Beati, Ambrogio</i> |
| 235 | Bust of Garibaldi | <i>Fosea, P.</i> |
| 236 | Encounter of Junius Brutus and
Tarquin, bas relief | <i>Gallavotti, Sisto</i> |
| 237 | Picture in Mosaic | <i>Societa Mutuo Soccorso, Venice</i> |
| 238 | Still Life | <i>Soldini, Giovanni</i> |
| 239 | A Kiss | <i>Fusaro, Giovanni</i> |
| 240 | "Matches!" | <i>Sanguinetti, Alfonso</i> |
| 241 | The First Friend | <i>Ruga, Alessandro</i> |
| 242 | Seduction (bust) | <i>Maioli, Luigi</i> |
| 243 | A Note of Music (bust) | <i>Bianchi, Cav. Santora</i> |
| 244 | Autumn (bust) | <i>Bottinelli, Antonio</i> |
| 245 | Terra Cotta group | <i>Serrano, E.</i> |
| 246 | Seduction (bust) | <i>Bottinelli, Angelo</i> |
| 247 | Autumn | <i>Somaini, G.</i> |
| 248 | Butterfly of the Night (bust) | <i>Garibaldi, Emilio</i> |
| 249 | Bust | <i>Galli, Ricardo</i> |
| 250 | Reserved Ground (bust) | <i>Bottinelli, Angelo</i> |
| 251 | To the Masked Ball (bronze bust) | <i>Krieger, Joseph</i> |
| 252 | Fidanzati | <i>Reato, Felice</i> |
| 253 | Birrichino | <i>Quirino, G. Tempra</i> |
| 254 | Bust | <i>Sozzi, Giovanni</i> |

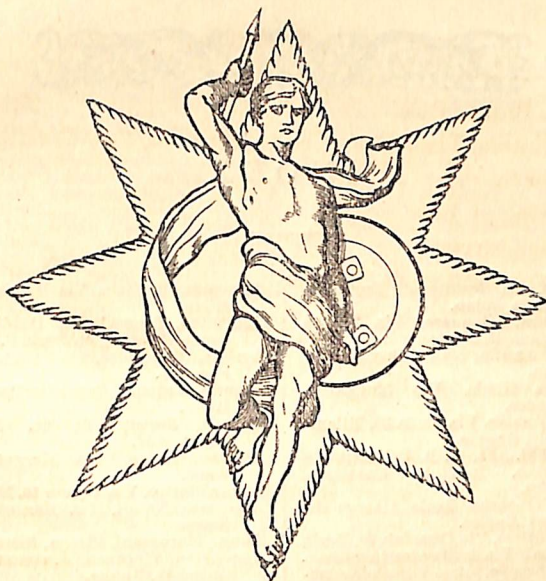
- | | | |
|-----|--|--|
| 255 | Fighting Cocks | Somaini, G. |
| 256 | Figure of Boy with Bird | <i>Triscornia, Paolo de Ferdinando</i> |
| 257 | La biocca | <i>Rassetti, Giovanni</i> |
| 258 | Follitto | <i>Moneta, Gerolamo</i> |
| 259 | Bronze Figure of a Dog. | <i>Prospero, Corcos</i> |
| 260 | A Dangerous Friend | <i>Argento, Antonio</i> |
| 261 | Sisters of Bethany | <i>Warrington Wood</i> |
| 262 | A Head | " |
| 263 | Madonna (bas-relief) | <i>Alberti, Achille</i> |
| 264 | A Bride | <i>Conti, Alessandro</i> |
| 265 | Bust | <i>Monzini, Gelindo</i> |
| 266 | Hope (terra cotta head) | <i>Rossi, Egisto</i> |
| 267 | Baby with a Bird | <i>Albano, Salvatore</i> |
| 268 | Maso the Door-Keeper | <i>Gari Lorenzo</i> |
| 269 | Emancipated | <i>Pozzi, Tancredi</i> |
| 270 | Head of Female | <i>De Paoli Luigi</i> |
| 271 | Premature Fatigue | <i>Argenti, Antonio</i> |
| 272 | Chioggia | <i>Lorenzetti, C.</i> |
| 273 | Mother and Child (terra cotta bust) | <i>Cadorin</i> |
| 274 | Lombardian Peasant Girl | <i>Pagani, Luigi</i> |
| 275 | Bust of Napoleon Buonaparte,
First Consul | <i>Fumeo, Pietro</i> |
| 276 | Girl of the Roman Campagna.
(bust). | <i>Carnevale, Giuseppe</i> |
| 277 | Dog Playing | <i>Somaini, G.</i> |
| 278 | Meditation | <i>Fumeo, Pietro</i> |
| 279 | Winter | <i>Ruga, Alessandro</i> |
| 280 | Fidanzati | <i>Reato, Felice</i> |
| 281 | Boy of the Roman Campagna (Bust) | <i>Carnevale, Giuseppe</i> |
| 282 | Regatta Gained (Venetian Subject) | <i>Pozza, Tancredi</i> |

283	Under Punishment	<i>Santoro, Raffaele</i>
284	A Venetian Bride (Bust)	<i>Colombo, Ambrogio</i>
285	Eve	<i>Warrington Wood</i>
286	A Neapolitan Girl (Bust)	<i>Catella, Giuseppe</i>
287	National Fête	<i>Ramazotti, Serafino</i>
288	Two Bronze Heads	<i>Cantu, Giuseppe</i>
289	Ninetta	<i>Ripamonti, Riccardo</i>
290	Golden Wedding	<i>Rosso Medardo</i>
291	"Oh that it were Whiskey"	"
292	A Scamp (Bronze)	"
293	The Etchings	<i>Bazzaro, Ernesto</i>
294	Sad Poetry	"
295	A Street Boy	<i>Rosso Medardo</i>
296	Cavalier (Bronze)	<i>Ignoto</i>
297	Group (Mutual Surprise)	<i>Ratti, Prof. Adriano</i>
298	Molière	<i>Fantacchiotti, C.</i>
299	Savanarola	<i>Bastianini</i>
300	Bronze Head	<i>Quadretti</i>
301	Bronze Head	"
302	Bronze Figure of an Elephant	<i>Trombetzkoi</i>
303	Group of Cows (Bronze)	"
304	Monumental Group	<i>Benvenuti, A.</i>
305	A Mazoletta (Bronzed Clay)	<i>Corcos, Prospero</i>
306	Bronze Bust of a Roman Proctor	<i>Simonetti, Enrico</i>
307	Head of Monk (Bronze)	<i>Rocca Milanese</i>
308	Gipsy (Bronze Head)	"
309	Alone	<i>Barbella, Cav. Constantino</i>
310	Believe Me	" "
311	The Soldier's Return	" "
312	At the Public House	<i>Cabrani</i>

-
- | | | |
|-----|--|-----------------------------------|
| 313 | A Bronze Bust | <i>Caprari</i> |
| 314 | Pastoral Terra Cotta Group | <i>Barbella, Cav. Constantino</i> |
| 315 | Su Su | " " |
| 316 | Song of Love | " " |
| 317 | Songstresses | " " |
| 318 | The Conscript's Farewell | " " |
| 319 | Bronze Bust of the King of Italy | <i>Layet, Federico</i> |
| 320 | Figure | <i>Capriani, Cav. A. G.</i> |
| 321 | Terra Cotta Bust | <i>Cadorin</i> |
| 322 | Three Majolica Plates | <i>Catella, Rosa</i> |
| 323 | The Hunt (Mosaic) | <i>H.B.</i> |
| 324 | Caracalla (Bronze Bust) | <i>Melle, Aug.</i> |
| 325 | Marcus Aurelius | |
| 326 | Et cum spirito tuo | <i>Lionetti, E.</i> |
| 327 | Laughter (Bronze). | <i>Maltese, G.</i> |
| 328 | Group (Terra Cotta) | <i>Serrano, E.</i> |
| 329 | Bust (Bronze) | <i>Viola, Aug.</i> |
| 330 | After the Bath (Bronze). | <i>Ceccioni</i> |
| 331 | A Musical Monk (Terra Cotta) | <i>Trojani, Granbattista</i> |
| 332 | A Musical Nun (Terra Cotta). | " |
| 333 | Windy Weather (Terra Cotta). | " |
| 334 | A Studious Girl | " |
| 335 | Terra Cotta Bust | <i>Villanis, E.</i> |
| 336 | Germanicus (Group) | <i>Jerace, Francesco</i> |
| 337 | Figure of Venice | <i>Ferrai, Ettore</i> |
| 338 | On Outpost Duty (Bronze) | <i>Crespini, Ferruccio</i> |
| 339 | Bronze Head | <i>Pozzi, Egidio</i> |
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 Bechi, —
 Bedini, P.
 Befani, Gennaro, Via Rosario Portamedina 46, Naples.
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 Bettio, Giuseppe.
 Bettio, Francesco, Campo S. Trovaso 1, 1, 1, Venice.
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 Bigione, Osvaldo, Via di Parione 40, Rome.
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 Bianchi, Cav. Santino, Via Vanchiglia 34, Turin.
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 Borzino, Oliva.
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 Bossoli, —
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Emmanuele 137, Naples.
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Pimlico.
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Rome.
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Borgognissani 10, Florence.
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Bogino 25, Turin.
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Palazzo Caponazzo, Naples.
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chiglia 11, Turin.
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Genari dei Poveri 15, Naples.
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Milan.
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Sussanna 6, Rome.
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Emmanuele 82, Naples.
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11, Rome.
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16, Milan.
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Piemonte.
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Firenze.
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Turin.
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112, Rome.
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Turin.
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5, 526, Venice.
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 Delleani, Cav. Lorenzo, Piazza Vittorio Emanuele 7, Turin.
 Denza, Ciro, Naples.
 Desanges, Cav. L., 16, Stratford Place, W.
 Detti, Cesare, Boulevard de Clichy 75, Paris.
 Di Giuseppe, Carlo, Via Pauettieri a Forcella 17, Naples.
 Di Renzo, Vincenzo, Via Chiatamone, Palazzo Malduro, Naples.
 Dini, Comm. Giuseppe, Piazza Vittorio Emanuele I. 23, Turin.
 D'Orsi, Achille.
 Dovera, Achille, Via Aguello 10, Milan.
 Diodati, F. Paolo, Strada S. Liborio 30, Naples.
 Dumini, Leopoldo padre ed Adolpho figlio, Piazza Pitti 18, Florence.
 Errico, Salvatore, Strada Nuova Capo di Monte 75, Naples.

- Eruli, Erulo, Via di Pontifici 51, Rome.
- Fabbi, F.
- Fabbrucci, Aristide, 454A, Fulham Road, S.W.
- Fabbrucci, Luigi, 454A, Fulham Road, S.W.
- Facchinetti, Nicolo, Via San Tommaso 23, Verona.
- Faccioli, Prof. Cav. Labfaile, Via Mazzini 24, Bologna.
- Falchetti, Giuseppe, Via Bidone 26, Turin.
- Faldi, Prof. Arturo, Via Lungo Mugnone 3, Florence.
- Fantacchiotti, Cesare, Via Panicale 39, Florence.
- Faruffino, J.
- Fattori, Prof. Giovanni, R. Accademia di Belle Arti, Florence.
- Faustini
- Favero, Prof. Andrea, R. Istituto Tecnico, Udine.
- Favretto, G.
- Felici, Augusto, Canal Grande Corto del Duco, Venice.
- Feragutti, Adol o, Via Stella 45, Milan.
- Ferragutti, Annibale.
- Ferraguti, Arnoldo, Piazza S. Chiara 49, Rome.
- Ferrari, Carlo, Via Margutta 33, Rome.
- Ferrari, Ettore, Piazza Barberini 38, Rome.
- Ferrari, Giuseppe, Via Margutta 33, Rome.
- Ferrazzi, Luigi, Rialto San Bartolomeo 5, 159, Venice.
- Ferrigno, Antonio Marioni, Salerno.
- Ferroni, Prof. Egitto, Signa presso, Firenze. (Toscana.)
- Filo, Conte, Arturo, Via Riviera di Chiara, Naples.
- Filo, Cte. Eugenio, Via Satriano a Chiara 4, Naples.
- Focardi, Giovanni, 10, Auriol Road, West Kensington.
- Focardi, Roggero, Via Ciali-Veroni, Lett guano 4, Florence.
- Follini, Carlo, Via Principe Tommaso 22, Turin.
- Fornara, Sallustio, Via Conservatorio 30, Milan.
- Fonaro, Fausto, Boulevard Clichy 75, Paris.
- Fontana, Giovanni, 25, Glebe Place, Chelsea.
- Formilli, Cesare, Via Babuino 61, Rome.
- Formis, Cav. Achille, Via Palermo 5, Milan.
- Fosca, P.
- Fossati, Agostino, Via Fazio 2, Spezia.
- Foulques, Eliza, Naples.
- Fragiacomo, Pietro S. Barnaba Palazzo Rezzonico, Venice.
- Franceschi, Emilio, Via Nuova Capo di Monte Villa Torino, Naples.
- Franceschi, Emilio.
- Fumagalli, Enrico, Via Garibaldi 49, Turin.
- Fumeo, Pietro Cav., Via Sta. Croce 8, Milan.
- Fusaro, Giovanni, Via S. Giovanni Evangelista 2454A, Venice.
- Gabrielli, Enrico, 9, Clare Terrace, Richmond Road, West Brompton.
- Gabrielli, G., Albany Villa, Elysium Row, Fulham.
- Gaidano, Paolo, Via Ospedale 19, Turin.
- Galateri, Conte Annibale, Via Garibaldi Savigliano, Cuneo.
- Galateri, Cav. Filiberto, Via S. Dalmazzo 28, Turin.
- Galli, Edouardo, Via Margellina 46, Naples.
- Gallavotti, Sisto, Via della Luce 43, Rome.
- Galli, Luigi, Via Margutta, Circolo Artistico, Rome.
- Galli, Riccardo, Via Principe Umberto 5, Milan.
- Gallo, Giambattista, Piazza Beccaria 2, Florence.
- Galmozzi, Anselmo, Via Alessandro Volta 1, Milan.
- Gandi, Cav. Giacomo, Via Alba 12, Savigliano Piemonte.
- Garaffi, Giacinto, Via S. Croce 18, Cuneo.
- Gari, Lorenzo, Piazza Cappellini Livorno, Toscana.
- Garino, Angelo, Via Vanchiglia 11, Turin.
- Garino, Carlo, Via S. Francesco da Paola 22, Turin.
- Garibaldi, Emilio, Via Daniele Crespi 7, Milan.
- Garibaldi, Emilio and Pietro, Via Daniele Crespi 7, Milan.
- Gasbarra, Giuseppe.
- Gasparini, Luigi, Via S. Marziole Corto Trapolin 2453, Venice.
- Gatti, Oreste, Via Rivoli 8, Genoa.
- Gays, Eugenio, Via Cavallerizzo 4, Turin.
- Gelati, Cimbo, Via Villa della Regina 7, Turin.
- Gelati, Lorenzo, Via del Maglio o Lamarmosa, Florence.
- Ghiloni, Pietro and Gabbanini, Ezio, Via Risorgimento 4, Pisa.

Ghione, Celestino, Via Madama Christina 35, Turin.
 Giani, Giovanni, Via Montebello 22, Turin.
 Giani, Giuseppe, Milan.
 Giannini de Witte Alessandro, Via Purificazione 88, Rome.
 Gilardi, Pier Celestino, Via Academia Albertina 2, Turin.
 Gillon, Alfonso.
 Ginotti, Cav. Prof. Giacomo, Via Bonafons 5, Turin.
 Gioja, Gaetano, Via Margutta 49, Rome.
 Gioja-Barbera, Camillo.
 Gioli, Francesco, Piazza S. Lorenzo 6, Florence.
 Gioli, Luigi, Via Oricellari 16, Florence.
 Giorni, Carlo, Via Margutta 53, Rome.
 Gislou, Adolfo, Via S. Canciano Calle del Forno 5974, Venice.
 Giuliano, Cav. Bartolomeo, Via Monte Napoleone 45, Milan.
 Glisenti, A.
 Gloria-Demarchi, Eliza, Via Napoli 65, Rome.
 Gorla, Lamberto, Via Napoli 65, Rome.
 Gordigiani, Michele, Piazza Donatello 6, Florence.
 Gosi and Querci, Via delle Belle Arti-Siena, Florence.
 Gradi, L. Napoleone, Via Rassini 3, Milan.
 Granchelli, Riccardo, Via Margutta 119, Rome.
 Grassi, Luigi, Guezano di Roma.
 Grassi, Prof. G. Serafino, Via Montebello 26, Turin.
 Grosso, Alberto, Via Roma 7, Turin.
 Grosso, Giacomo, Via S. Anselmo 24, Turin.
 Grossoni, Orazio, Via Principe Umberto 5, Milan.
 Guacci, Luigi di Gaetano, Lecce, Terra d' Otranto.
 Guastalla, Roberto, Via Borgo del Voltone 30, Parma.
 Guecchi, Franco, Via Monte di Pietà 1, Milan.
 Guerra, Achille, Via Margutta 49, Rome.
 Guglielmo, Prof. Luigi, Via del Babuino 155, Rome.
 Guida, Prof. Giovanni, Via del Casone 9, Florence.
 Guidi, Prof. Gaetano, Piazza Beccaria 5, Florence.
 Guzzardi, —

Hoffman-Tedesco, Julia, Palazzo Provinciale, Portici, Naples.

Incisa, Vincenzo, Via del Ospedale 39, Turin.
 Indoni, Filippo, Via della Purificazione 11, Rome.
 Induno, Gerolamo, Via Annunciata 7, Milan.
 Innocenti, Guglielmo, Boulevard de la Gempeye 25, Veuilly, Seine.
 Insonga Leopoldo.
 Ippolito Prof. Carlo, Vico Lungo Monticelsarie 6, Naples.
 Irolli, Vincenzo, Via Carrati 44, Naples.

Jacovacci, Cav. Francesco.
 Jerace, Francesco, Via Amedeo 141, Naples.
 Jerace, Vincenzo, Via Amedeo 141, Naples.
 Joris, Pio, Via Margutta 33, Rome.

Kellow, John Moyse, 18, Lansdowne Road, Hackney.
 Krieger, Joseph, Via Vivajo 18, Milan.
 La Barbara, G. F.
 La Volpe, Alessandro, Via Margutta 49, Rome.
 Lamont, Young, Naples.
 Lancevolto, Egisto, Via S. Trovoso Palazzo Contarini, Venice.
 Lanchard, Francesco, Via Palestro 15, Rome.
 Landini, Andrea, Via degli Oncellari 16, Florence.
 Landucci, Marco, Piazza Indipendenza 13, Florence.
 Lanza, Luigi, Via S. Stae Palazzo Mocenigo 1, 993, Venice.
 Laverrari, Vittorio.
 Lavini, Giuseppe, Rome Academia Albertina di Belle Arti, Turin.
 Layet, Federico.
 Lemmi, Angelo, Via Lungo Mugnone 11, Florence.
 Leona, S., Via San Vitale 2594, Venice.
 Lessi, —
 Leto, Antonio, Via Mergellina 23, Naples.
 Lindhurst, Duchessa, Corso Oporto 35, Turin.
 Lionetti, Eduardo, Via S. Gregorio Armeno 14, Naples.
 Liotta, Pasquale, Via Duomo 109, Naples.
 Loadman, Thomas, 5, College Street, York.
 Lombardi & Co. (Eugenio Martinucci Lombardi), 13, Pall Mall East.

- Lombardi, Eugenio, Via Paoli Sarpi 6, Milan.
 Lonza, A., Trieste.
 Lovenzetti, Carlo, Calle dei Cerchieve Corte della Comase, Venice.
 Lusardi, Antonio, Corso Vittorio Emanuele 4, Turin.
 Luxora, Alfredi, Accademia di Belle Arti., Piazza Deferrari 41, Genova.
 Maccagnani, Eugenio, Via Flaminia 44, Rome.
 Maioli, Luigi, Via Margutta 51A, Rome.
 Maiuri, Roberto.
 Maldura, Lilla, Via Fonseca 70, Naples.
 Maltese, Giovanni, Forio d'Ischia, Naples.
 Mancini, Francesco, Strada Nuova Capo di Monte 27, Naples.
 Magistretti, Emilio, Via S. Barnaba 26, Milan.
 Mangila, Ada, Venice.
 Marchetti, Giuseppe, Via Colombo 17, Spezia.
 Marchiori, Dr. Domenico di Lendinara, Calle Larga, Venice.
 Marchiori, Ferruccio di Lendinara, Calle Larga, Venice.
 Maretto, Gaetano, Via S. Corino Angelo, S. Andrea, Verona.
 Mariani, Pompeo, Via Borghetto, Monza.
 Marielli, V.
 Marini, A.
 Marini, Roberto, Via Avvocata al Mercatello, Naples.
 Mariotti, Leopoldo, Via Monte della Farina 3, Rome.
 Marrable, Mrs., 42, Ladbroke Road, Bayswater.
 Marsili, Emilio, Via Sacca della Toletta 1.172, Venice.
 Martin, Charles.
 Martinetti, Angelo, Via Ripetti 192, Rome.
 Massani, Pompeo, Via Chiara 42, *bis* Firenze.
 Masutti, Antonio, Piazza Vittorio Emanuele I. 21, Turin.
 Mazzoni, Domenico, Caneva di Sacile, Veneto.
 Mazzotta, Federico, Via Pontenuovo 28, Naples.
 Mazzucchelli, Alfonso, Via Alessandro Volta 1, Milan.
 Melano, Michelangelo, Via de l' Accademia Albertina 8, Turin.
 Melchiori, Antonio, Via Cavour 50, Turin.
 Mele, Augusto.
 Melillo, Alberto, Via Riviera di Chiara 263, Naples.
 Mengotti, Nello, Via Pasini, Venice.
 Meucci, Michele, Via del Prato 99, Florence.
 Micali, Giuseppe, Via S. Giuseppe 2, Rome.
 Micocci, Giuseppe, Piazza Montedoro 138, Rome.
 Migliaro, Vincenzo, Strada Vardones 17, Naples.
 Milanolo, Moulins, Allies.
 Milese, A.
 Miserrocchi, Domenico, Rome.
 Molinari, Guido, Vicolo S. Niccolo da Tolentino 13, Rome.
 Mollica, Achille, Chiatamone impetto al No. 9, Naples.
 Moneta, Gerolamo, Corso di Porta Nuova 11, Milan.
 Montalba, Clara, 20, Stanley Crescent, W.
 Montalba, Henrietta S., 20, Stanley Crescent, W.
 Montalba, Hilda, 20, Stanley Crescent, W.
 Montatone, Rome.
 Montebruno, Cav. Francesca, Via S. Chiara 42, Genoa.
 Monteforte, Edouardo, Via S. Giovanni 20, à Carbonara.
 Montefusco, Vincenzo, Via Amedeo 150, Naples.
 Monzilli, Antonio, Florence.
 Monteverde, Filippo, 11, Rue des Trois Freres, Paris.
 Monteverde, Giulio.
 Monzini, Gelindo, Corso Porta Nuova 36, Milan.
 Morani, Alessandro, Via delle Coppelle 74, Rome.
 Morgans, Alice, 2, Elmdale Road, Tyndall's Park, Bristol.
 Morani, Alessandro, Via Coppelle 74, Rome.
 Moradei, Arturo, Accademia di Belle Arti., Ravenna.
 Morbelli, Angelo, Milan.
 Morgari, Rodolfo, Via Ospedale 15, Turin.
 Musitano, Cav. Alfredo, 8, Old Compton Street, Soho, W.
 Mussini, Prof. Comm. Luigi, Via delle Belle Arti 7, Florence.
 Mussino, Giuseppe, Corso Vittorio Emanuele, Turin.
 Nacciarone, Gustavo, Corso Vittorio Emanuele a Piedigrotta, Naples.
 Napoleone, Cav. Nani, Accademia di Belle Arti, Verona.

Nattino, Girolamo, Dietro la Parochia,
Palazzo Formicola, Portici.
Navone, Edouardo, Via della Croce 85,
Rome.
Naya, Carlo, Campo S. Maurizio 2,758,
Venezia.
Nelli, Alessandro, Rome.
Neri, Luigi, Via Porta Pinciana 8,
Rome.
Nogaro, Carlo, Rue du Cherche Mich
102, Paris.
Nomellini, Plinio, R. Academia di
Belle Arti, Florence.
Nono, Luigi.
Novello, Luigi, Corso Cavour Vicolo
Calcina 3, Verona.
Novo, Stefano, Via S. Pantaleone
Calle Boldu 3936, Venezia.
Nunes-Vais, Prof. Italo, Viale dell
Pallone 7, Florence.

Orsi, Carlo, Lastra a Signa, Toscana.
Oldofredi, Conte Gerolamo, Via Cre-
maja 4, Milan.
Oliva, Elda, Via Borghetto 5, Milan.
Orfei, O.
Origo, Clem, Via Marsilio Ficino
6 bis, Florence.
Orselli, Aristodemo, 6, William Street,
Albert Gate.

Padursi, Vincenzo, Naples.
Pagani, Domenico, Vicolo Borghetto
(Studio Andreoni), Rome.
Pagano, Cav. Luigi, Via Moscova 27,
Milan.
Paget, Elisa, 2, Colville Mansions.
Westbourne Park.
Paggiaro, Emilio, Campo SS. Erma-
gora e Fortunato 1762, Venice.
Pagliano, Elenterio, Via Galleria
Vittorio Emanuele Scala 12,
Milan.
Palama, Naples.
Palizzi, G.
Pannati, C., 44, Via Flaminia, Rome.
Pannuzi, Sebastiano, Via Torretta 17,
Naples.
Paoletti, A. Ermolo, Via St. Barnaba
Fondamenta Girardini 2,824,
Venice.
Pappacena, Ferdinando, 46, Talgarth
Road, West Kensington.
Parboni, Enrico, Via Giovanni Lanza
108, Rome.
Paredes, Naples.
Pascole, Domenico, Rome.
Pasini, Comm. nde. Alberto, Rue Chap-
tal 9, Paris.
Pastega, Luigi, Via S. Giacomo dall
Orso 1659, Venice.
Pastello, Ermoleo.
Pasquini, Carlo, Via delle Belle Donne
8, Florence.

Pasquini, Riardo, Via Mazz ni 40,
Turin.
Pazzini, Norberto, Piazza Borghese 3,
Rome.
Peduzzi, Cesare.
Peduzzi, Renato, Vicolo Borghetto
(Studio Andreoni), Rome.
Pendini, Ugo, Via Aretina 19, Firenze.
Pennacchini, Domenico, Via Panis-
perna 185, Rome.
Pereda, Raimondo, Via Montebello 3,
Milan.
Perraton-Armandi, Gaetano, Via
Maria Vittorio 10, Turin.
Pesce, Francesco, Naples.
Pesenti, Domenico, Via dell'Officini 1,
Florence.
Pessina, Carlo, Via Solferino 20, Milan.
Pestellini, Enrico, Via Panicale 29,
Florence.
Petiti, Filiberto, Via del Babuino 99,
Rome.
Petruolo, Naples.
Pianigani, Adolf Fossi, Via di Monte
Olivetto 1, Florence.
Picchi, Pietro, Via dei Pandolfini 20,
Florence.
Pisani, Salvatore, Via Vivaio 18,
Milan.
Pittara, Carlo, Boulevard de Clichy 82,
Paris.
Pizzi, Carlo, Via Appiani 13, Milan.
Poehlntesta, Ernesto, Corso Vittorio
Emmanuele 110, Turin.
Pollak, — Paris.
Pollonera, Carlo, Palazzo Carignano,
Turin.
Poma, Silvio, Via Rossini 3, Milan.
Ponnuzi, Sebastiano.
Pontecorvo, Raimondo, Via Margutta
17, Rome.
Possomai, Paolo, Via Moscova 64,
Milan.
Postiglione, Salvator, Largo Petrove
alla Saluta 3, Naples.
Pozzi, Cav. Egidio, Via Fontana 23,
Milan.
Pozzi, Tancredi, Via Artisti 1, Turin.
Prati, Eugenia, Agneda di Valsugana,
Trentino.
Preatoni, Luigi, Piazza Barberini 26,
Rome.
Prosperi, Liborio, 21, Keppel Street,
Russell Square.
Pusterla, Attilio, Milan.
Price, P.

Quadretti
Quirino G. Tempra, Bastione Porta
Volta 15, Milan.

Raggio, Giuseppe, Via Palestro 11,
Rome.
Ragoni, Adolfo, c/c Monari Rocca,
65, Earl's Court Road, W.

- Raimondi, Elviro, Via Foria 82, Naples
 Ramazotti, Serafino, Via Concariola, Padova.
 Randonini, —
 Ranzoni, Daniele.
 Ranzotti, Prof. Arnoldo, Via S. Mario Ponte Pignol: 4890, Venice.
 Rapetti, Giovanni Ottavio, Corso S. Maurizio 7, Turin.
 Rasetti, Giovanni, Vicolo del Borghetto (Studio Andreoni), Rome.
 Ratti, Prof. Adriano.
 Ravn, Federico, 14, Clarendon Square, N.W.
 Raymond, Cav. Ludovico, Via del Seminario 5, Turin.
 Reato, Felice, Corso Genova 9, Milan.
 Reduzzi, Cesare, Corso S. Maurizio 71, Turin.
 Reina, Calcedonio, Enviciclo di Capo di Monte, Naples.
 Remoli, Cordelia Luisa, Via Borgognissanti 11, Florence.
 Reyend, Enrico, Via Principe Tommas 21, Turin.
 Ribossi, A.
 Ribustini, Ulysses, Via del Sole 2, Perugia.
 Ricca, Prospero, Via Lagrange 16, Turin.
 Riccardi, Clementino.
 Riccardi, Nazzareno, 6, William Street, Albert Gate.
 Ricce, Avv Giuseppe, Corso S. Maurizio 30, Turin.
 Ricci, Alfredo, Via Margutta 54, Rome.
 Ricci, Giuseppe, Via Gameron 22, Paris.
 Ricci, Francesco, Via Margutta 53, Rome.
 Ricci, Pio.
 Richard, Eugenia.
 Riedel, Prof. Comm. Augusto, Via del Fiume 3, Rome.
 Riguntini, Elisa, Via degli Artisti, Villino Elisa, Florence.
 Rimini, Gabriella, Rome.
 Rinaldi, —
 Ripamonte, Ricardo, Via Stella 39, Milan.
 Riviere, H. P., 26, St. John's Wood Road, N.W.
 Robba, Giovanni, Via Montebello 21, Turin.
 Robertelli, Angelo, Via S. Toma Calle del Voti 2827, Venice.
 Robinson, John, 7, Middle Scotland Yard, Whitehall, S.W.
 Rocco, Lilli, Naples.
 Rocco, Milanese, Naples.
 Rodella, Ottavio, Genoa.
 Roesler, Franz Etori, Piazza di San Claudio 26, Rome.
 Roi, Prof. Cav. Pietro, Calle Cerchieri, Palazzo dell'Anubasciatore, Venice.
 Romako, —
 Romanelli, Ferdinando, Piazza S. Marco 5, Florence.
 Romoli, —
 Rondoni, Alessandro, Via Flammia 40, Rome.
 Rontini, Alessandro, Via Sta. Reparata 51, Florence.
 Rosa, Luigi, Via S. Pantaleone 34, Venice.
 Rosignoli, Vincenzo, Via S. Caterina 9, Florence.
 Rossano, Federico, Paris.
 Rosetti, Prof. Cav. Antonio, Via Margutta 55, Rome.
 Rossi, Luigi, Via Pietro Maroncelli 11, Milan.
 Rossi, Alberto, Corso Sicuardi 31, Turin.
 Rossi, Egisto.
 Rossi, Lucio, Rue de la Pompe 165, Paris.
 Rossi, Scotti, Count, Rome.
 Rosso, Midardo, Via Andrea Appiani, Milan.
 Rota, Giovanni, Boulevard de Clichy 75, Paris.
 Rubino, Gustavo, Via Atri 23, Naples.
 Ruga, Alessandro, Bastioni Porta Volta 15, Milan.
 Rumini, Gabriella, Via Borgonuovo 24, Milan.
 Rusconi, Eugenio, Via Lanzone 7, Milan.
 Russo, Gaetano, Vicolo Borghetto (Studio Andreoni), Rome.
 Sabbioni, Ettore, Via Belle Arti 50, Bologna.
 Saccardi, V.
 Sacchini, Al'onso.
 Sala, Davide, Via Giuseppe Giusti 15, Milan.
 Sala, Paolo.
 Salata, Achille, Via Moscova 27, Milan.
 Saltini, Prof. Pietro, Piazza Donatello 1, Firenze.
 Santoro, Francesco Raffaello, Via S. Basilio 13, Rome.
 Sanguinetti, Alfredo, Vicolo Borghetto (Studio Andreoni), Rome.
 Sartori, Giuseppe.
 Sartorio, Raffaello, Vicolo Borghetto (Studio Andreoni), Rome.
 Sartorio, Raffaello.
 Sa-si, Pietro, Via Purificazione 35, Rome.
 Sauli, Giuseppe, Corso Siccardi 26, Turin.

Savini, Alfonso, Via Manzoni 6, Bologna.
 Scalabrini, Stefana, Bastioni Porta Volta 15, Milan.
 Schiffe, Ezio, Boulevard Montparnasse 81, Paris.
 Sciuti, Giuseppe, Piazza Mattei 10, Rome.
 Scopetta, P., Naples.
 Secchi, Luigi, Via Quadronno 12, Milan.
 Segantini, Giovanni, Milan.
 Segre Davide, Via Salurzo 21, Turin.
 Sellaro, Camillo, Naples.
 Senarro, E.
 Sereno, Cav. Constantino, Via Montebello 21, Turin.
 Serra, Luigi, Via Flaminia, Rome.
 Severati, Filippo, Rome.
 Simi, Filadelfo.
 Sinaglia, Virginio, Via Po 39, Turin.
 Simonetti, Alberto.
 Simonetti, Alfonso, Ex Convento S. Maria la Nuova, Naples.
 Simoni, G.
 Soldini, Antonio, Corso Porta Nuova 11, Milan.
 Simonetti, Enrico.
 Smarguissi, Mario, Venice.
 Societa, Mutuo Soccorso, Venice.
 Somaini, Giovanni, 1, Upper Coney Row, Chelsea.
 Sommati, Giulio, Via Milano 20, Turin.
 Sorbi, R.
 Sottocornola, Giovanni, Via S. Girolamo 3, Milan.
 Sozzi, Giacomo, Via S. Girolamo 30, Milan.
 Spalla, Ernesto, Piazza S. Carlo 7, Turin.
 Spaventi, Marco, Via di Mezzo Porta Vescova 53, Verona.
 Spencer, Alice, Pensione Banchi Viale Margherita 54, Florence.
 Spertini, Giovanni, Via Andrea Appiani 9, Milan.
 Spinetti, Antonio, Via Giulia 10, Rome.
 Spoldi, Giovanni, Campo S. Polo 2119, Venice.
 Spreafico, Eugenio, Via Novara 15, Monza.
 Squarcina, Giovanni, Venice.
 Steger, Vittorio, Naples.
 Stella, Prof. Cav. Guglielmo, Campo S. Polo Palazzo Corner-Revedin, Venice.
 Stratta, Carlo, Piazza S. Carlo 7, Turin.
 Steffani, Cav. Luigi, Via Guastalla 3, Milan.
 Stoppani, Federico, 29, Kempford Gardens, S.W.

Stuardi, Gian. Antonio, Via Santa Giulia 41, Turin.
 Sturdee, Percy, c/o Messrs. Alfred Leman & Co., 49, Piazza di Spagna, Rome.
 Tabacchi, Odoardo, Via Academia Albertina 8, Turin.
 Taglione, Alfonso, Via Flaminia 44, Rome.
 Tancredi, Raffaele, Via Margutta 33, Rome.
 Tarengi, Enrico, Via Margutta 48, Rome.
 Tascone, Luigi, Corso Vittorio Emanuele 473, Naples.
 Tebbitt, Gertrude.
 Tessio, Giacomo, Piazza Vittorio Emanuele 24, Turin.
 Tavernier, Andrea, Piazza Castello 15, Turin.
 Tedesco, Michele, Palazzo Provinciale Portici, Naples.
 Tessitore, Amalie, Salita del Petrajo al Corso Case Garguilo, Naples.
 Tessitore, Fulvio, Salita del Petrajo al Corso Case Garguilo, Naples.
 Tetar, Van Elven, Via Parini 9, Milan.
 Tiratelli, Cav. Amelio, Via Margutta 33, Rome.
 Tiratelli, Cesare, Via Margutta 33, Rome.
 Tirone, Federico, Palazzo dell'Accademia Ligustica, Genoa.
 Todaro, Prof. Vincenzo, Via de' Minori 6, Firenze.
 Todeschini, Elia, Via Borgo Nuovo 14, Milan.
 Tom, Via Rossi 3, Milan.
 Tombini, Achille, Via Babuino 59, Rome.
 Tominetti, Achille, Milan.
 Tommasi, Adolfo, Via S. Gallo 113, Florence.
 Tonellato, Vittorio, Via San Trovaso Fondamenta Nani 945, Venice.
 Torchi, Angelo, Via del Melarancio 1, Florence.
 Torrini, P.
 Torrini, E.
 Trabacchi, Giuseppe, Via Margutta 116, Rome.
 Trionfi, Prof. Emmanuele, Via delle Belle Donne 8, Firenze.
 Trisco, P. Ferdinando.
 Trojani, Gianbattista, Via Guelfa 97, Florence.
 Trombetta, Ezzechiele, Piazza Roma 401, Co no Lombardia.
 Trombetzkoy Paul, Via Borghetto 1, Milan.
 Tromboni, Corso Vittorio Emanuele 633, Naples.

- Troili, Ernesto, Rue Bayen 27bis Paris.
 Tua, Giuseppe, Paris.
 Turletti, Celestino, Corso S. Maurizi 30, Turin.
 Ulvi, Luigi, Via Marsilo Ficino 6, Florence.
 Uziel, Luisa, Via Galeazzo Alessi 5, Genoa.
 Vadursi, Vinc.
 Valle, Giov. Battista, Via Principe Amedeo 13, Spezia.
 Vannicola, Gaetano, Via Volturmo 48, Rome.
 Vezetti, Enrico, Corso Magenta 24, Milan.
 Vela, Spartaco, Via Moscovia 64, Milan.
 Venturini, Pietro, Rome.
 Verdura, Luigi, Borgo Cappuccini 21, Livorno Troscana.
 Vertunni, Comm. Achille, Via Curtalone 8, Rome.
 Vianelli, Alberto, Place Malesherbes 14, Paris.
 Vianello, Cesare, Via San Trovaso Fondamenta Nani 945, Venice.
 Viani, d'Ovrano Mario, Via Maria Vittoria 51, Turin.
 Vighi, Coriolano, Via Masiacella 24, Bologna.
 Villa, Federico Gaetano, Via Fate Bene Fratelli 13, Milan.
 Villa, Pernice Rachele, Via Cusani 13, Milan.
 Villanis, Emmanuele, Via Gauderzo Ferrari 16, Turin.
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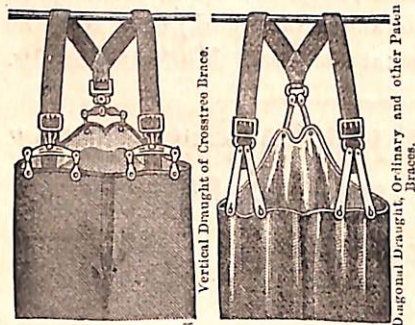
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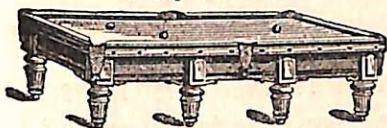
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Under the direct patronage of the British, United States, Canadian, New Zealand, and other Governments; endorsed by the Medical Faculty; prescribed in the leading Hospitals; and awarded Gold and Silver Medals and Diplomas wherever exhibited.

"**BOVRIL**" (or Beef Force) contains a perceptible powder, which is Albumen and Fibrine, the nutritious constituents of Beef; and by this powder it may be distinguished from Clear Beef-Tea, which is devoid of staminal properties; one ounce of these constituents is guaranteed to contain more real and direct muscle-forming nourishment than 50 ounces of Liebig's or any similar Beef Extract or Beef-Tea; and 200 Guineas will be paid to any charitable object if this statement can be refuted.

The chemical composition, preparation, and physiological effects of food now form a department of scientific research which commands the untiring efforts of the ablest experts.

The perfect assimilation of nutritious food is an essential condition of perfect health; and a well-nourished brain is equally essential to satisfactory thinking. But the artificial life of the present day is not favourable to the conditions of perfect assimilation—nature is thereby handicapped and must be helped, or feeble vitality must be endured.

Animal food offers a means of strength and stimulus not furnished by any other aliment, but, from an enfeebled state of the digestive apparatus, such nourishment is frequently not available to those who most urgently require it. The Medical Faculty have long realised this; and in America and elsewhere the introduction of "JOHNSTON'S BOVRIL" has added a new item to the "Materia medica," and a new feature in the treatment of exhausted vitality. By it the hitherto insuperable difficulty of furnishing substantial nourishment to the system through a debilitated stomach is entirely overcome, nature being so effectively assisted that perfect digestion and assimilation is certain. "JOHNSTON'S BOVRIL" is not simply a Meat Extract, it is MEAT itself. It is Baron Liebig's ideal realised. To Watt and others we may be indebted for the first steam-motor, but that has long since given place to the engine of to-day. To Liebig we may be indebted for the first Meat Extract; but that also is now rapidly giving place to the perfected preparation known as BOVRIL; and for this high claim it has the endorsement of no lesser authority than the great German Chemist himself.—See next page.

In the *Lancet* of November 11th, 1865, Baron Liebig says:—

"Were it possible to furnish the market at a reasonable price with a preparation of Meat, combining in itself the albuminous, together with the extractive principles, such a preparation would have to be preferred to the Extractum Carnis, for it would contain *all* the nutritive constituents of Meat." Again—"I have before stated that in preparing the Extract of Meat, the albuminous principles remain in the residue; they are lost to nutrition, and this is certainly a great disadvantage."

"BOVRIL" contains the albumen and fibrine in the most perfect possible form.

The problem is thus solved, and to those who know the requirements of the human system and the constituents of food, it will be apparent that this albumen and fibrine is identical with what the body requires for recuperation, and that as a perfect form of concentrated nourishment, it must supersede any aliment at present known, furnishing, with the least possible expenditure of vital force, all that is necessary to impart tone to the nerves, and substantial food for brain, bone, and muscle.

Its adaptability is general to the Invalid, the Convalescent and the Vigorous. To Children it secures a strong muscular development, and for maternal nursing, imperfect mastication, athletic training, physical exhaustion, indigestion, or mental overstrain, it is the perfection of known Food.

The following is taken from a Clinical Lecture, Given at the Hôtel Dieu Hospital by Dr. J. M. Beausoliel, Professor of Histology at the School of Medicine and Surgery:—

"Now let us consider the value of Extracts of Beef from a hygienic and therapeutic point of view. The nutritious properties of Beef are insoluble. It is, therefore, obvious that they cannot be imparted to a clear substance which is obtained by cooking or pressure. Extracts of Meat are very good in cases where an innoxious stimulant is required; but as a nutritious substitute for meat, they are a delusion. The only preparation of the kind that has ever come under my notice which, in my opinion, contains all the nutritious, together with the stimulating properties of Beef, is JOHNSTON'S BOVRIL. In the manufacture of this preparation raw beef is cut up very fine; it is then dried by a patent process, and ground to a powder as fine as ordinary flour (this powder contains all the nutritious properties of Beef), this is added to the Extract; the powder and Extract being the only ingredients of BOVRIL; it therefore contains both the extractive or soluble properties, and the nutritious or insoluble properties of Beef, and is capable of sustaining life for years without any other nutritious food. I know for a fact that most of the so-called Extracts have a noxious effect on the system, as they are apt to cause an elevation of temperature, a feverish sensation all over the body, the face becomes flushed, the head heavy, general uneasiness follows, the patient is soon disgusted, and the physician is astonished that so much Beef has produced such an unexpected result. Undoubtedly many persons have been starved to death through inexperienced medical men and nurses placing an undue nutritious value on such preparations as Extract of Meat, home-made beef-tea, &c.; whereas

had JOHNSTON'S BOVRIL been used in their stead, the patients would in nine cases out of ten have gained strength to battle against the disease under which they were suffering. I have no hesitation to advise you to prescribe to your patients, to your convalescents, to those of your clients who have mental exertions, to use JOHNSTON'S BOVRIL, which, in a concentrated form, contains a substantial tonic and a palatable food."

J. M. BEAUSOLIEL, M.D.

Professor Charles Cameron, Dublin, writes—"I can very strongly recommend Johnston's Fluid Beef or Bovril."

Sir Thomas Watson, late Physician to the Queen, writes—"I have found the Fluid Beef very good, and have used a good deal of it."

Dr. Julius Pollock, 85, Harley Street, London, writes—"I have every reason to be well satisfied with it."

Dr. Smart, Edinburgh, writes—"I fully expect it will ere long take precedence both in professional and public favor of all articles of a like kind, as it possesses qualities superior to all of them."

The late Professor Kirk, Edinburgh, wrote—"Like milk it is assimilated, that is, it is changed into the actual living substances that make up the body of man. We feel sure it must become a popular Food for invalids."

Dr. G. Millar, Edinburgh, writes—"It is a great boon both to the invalid and to the public."

Dr. G. F. Masterham, Ixworth, Suffolk, writes—"It is in every way superior to any thing of the kind I have met with."

J. D. Pridie, M.R.C.S., England L.R.C.S., Edinburgh, writes—"From the large proportions of flesh-forming element in its composition it is most suitable for invalids as well as for Children."

Dr. Nolan, of the Academy of Natural Sciences, Philadelphia, writes—"Johnston's Bovril has given entire satisfaction."

Dr. Joseph Klapp, 622, Spruce Street, Philadelphia, writes—"I feel assured that invalids and delicate persons in search of strength need only to use it in order to be convinced of the great advantages it possesses for that purpose."

Professor Girdwood, McGill University, Montreal, writes—"I can strongly recommend its use as supplying in the most easily digested form all the materials necessary for renewing the tissues already wasted by disease."

G. C. Duncan, M.D., L.R.C.P., Surgeon, Allan's S.S. "Polynesian," writes—"Patients suffering from vomiting in sea-sickness seem to retain it much better than any other preparation I have ever tried, and do not complain of the nauseous taste so often objected to in some other preparations. In extreme debility from Consumption it succeeded much beyond my expectations."

R. Clark Newton, M.R.C.S., etc., Surgeon to the Newcastle Hospital, writes—"I have examined your Fluid Beef, and am more than pleased with it as an article of diet."

It contains 50 per cent. of Nitrogenous or Flesh-forming Material, and in a form which is easily digested, and certainly most agreeable to the palate.

CHEMICAL ANALYSES by leading Authorities:—

By **WM. HARKNESS**, Esq., F.C.S., &c., London.—I have made a very careful Chemical Analysis and Microscopical Examination of Johnston's Fluid Beef or Bovril and find it to contain—in every 100 parts—

Albumen and Gelatine.....	21.81	Nitrogenous or Flesh-forming Food
Fibrine in a readily soluble form.....	37.48	
Ash or Mineral Matter.....	14.57	
Moisture.....	26.14	

The Microscopical Examination shows the Fluid Beef to contain good sound Beef, ground to a very fine powder. The Mineral matter is rich in phosphates.

I consider this a most valuable preparation, combining as it does a concentrated extract of Beef with the solid Beef itself, the latter being in a form easily digested. It is also free from the burnt flavour so much objected to in ordinary extracts of meat. It is one of the most perfect foods I have ever examined.

By **Dr. J. BAKER EDWARDS**, Ph.D., S.C.L., F.C.S., Professor of Chemistry, and Inland Revenue Food Analyst, Montreal.—

Salts of Flesh and Moisture.....	33.30
Beef-Tea Food.....	8.70
Mineral or Bone Food.....	35.50
Fibrine or Meat Food.....	22.50
Albumen or Egg Food.....	100.00

I consider this an invaluable preparation, containing as it does, in addition to the well-known Liebig's Extract—which has been aptly named "Wine of Meat"—the nutritive value of EGG diet and MEAT diet in a form readily soluble in the gastric juice. It is therefore a more complete and perfect food for children and invalids than Meat Extract alone; and, moreover, having inspected the process of manufacture, I am satisfied that it may be relied upon as a uniform and very superior preparation.

Analysis of Beef powder by **STEVENSON MACADAM**, Ph.D., F.R.S.E., F.C.S., Lecturer on Chemistry, Analytical Laboratory, Surgeons' Hall, Edinburgh.—I have made a careful Chemical Analysis of a sample of Beef Powder manufactured by **Mr. J. L. Johnston**, and find it contains as follows:—

Moisture.....	13.23	*Albuminous or Flesh Matter.....	63.38
Oils and Fatty Matter ..	12.77	Ash or Saline Matter ..	10.62
		* Nitrogen, 10.62	

This is a highly nutritious article of diet; contains all the elements of Flesh Food in a concentrated form, is very palatable and easily digested, and is eminently suited for dietetic purposes, especially for invalids.

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To Cyclists, Athletes, Pedestrians, and Oarsmen.

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Scott, Champion Walker of the World, writes:—"During the numerous important pedestrian contests in which I have been engaged the basis of my training diet has been "**BOVRIL**"; its muscle-forming and sustaining qualities I regard as simply marvellous. In Champion Contests, which tax the powers of endurance to the utmost, **BOVRIL** (or Beef Force) seems at once to create new stamina vitality and staying power when ordinary beef tea is useless. My Trainer, my Backer, and myself, now pin our faith to **BOVRIL**."

Littlewood, Champion long distance Pedestrian of the World, writes:—"During the present Champion Contest of the World, my Trainer recommended me your **BOVRIL**, which I used every day of the race, and must say I found it to be the most sustaining article I have yet tried."

Edward Hanlin, Champion Oarsman, writes:—"I have used **JOHNSTON'S FLUID BEEF**, or **BOVRIL** for a considerable time. It is the best muscle-former I have ever tried. It is pleasant to take, and there is no trouble about its digestion."

Moffat, the Champion Athlete of Canada, in an after-dinner speech, remarked:—"In justice to my brother Athletes I now wish to state frankly that the liberal use of **BOVRIL** has been the chief point in my athletic training, and I have regarded its use as the secret of my success."

Moffat has 320 cups, medals, and other prizes.

Geo. H. Wood, the Noted Cyclist, writes:—"Having ascertained that the most successful Athletes and Gymnastic Professionals used considerable quantities of **JOHNSTON'S BOVRIL**, I have, when desirous of getting into special condition, used it freely—in fact, lived on it—and the result in every instance has far exceeded my expectations. There is no mistake, it has wonderful strengthening and sustaining qualities."

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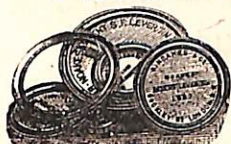
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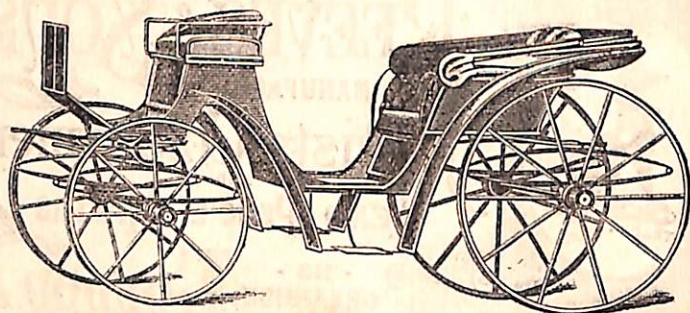
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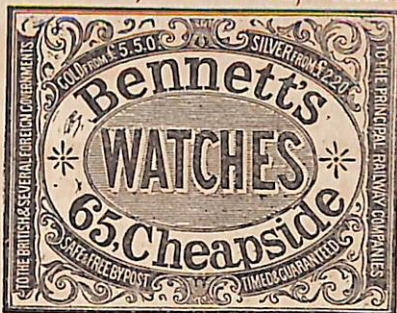
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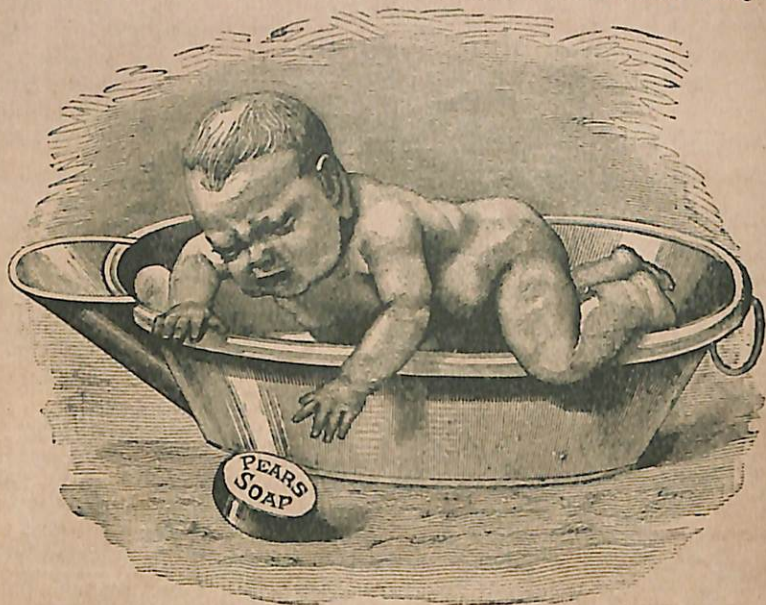
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